

ART CENTER: Kalamazoo Institute of Arts, 314 South Park Street, Kalamazoo, Michigan

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January 9, 1967

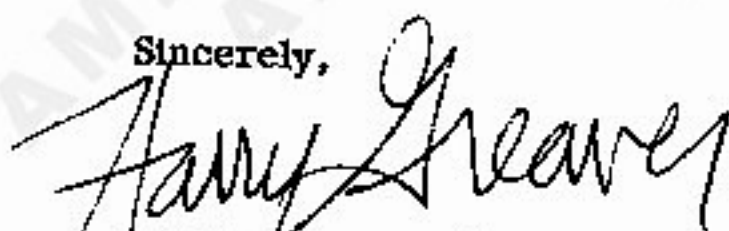
Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

I thank you for the invitation to the Zorach opening. Unfortunately, I will not be able to attend.

We will be purchasing all the works we had sent on consignment. Our check will be in the mail toward the end of the month.

Sincerely,



Harry Greaver, Director  
Art Center

HG/cak

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[Encl. Doubleday 1-12-67]

Fig. 64. Hunger, by SEN SHAHN, 1946.



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DEPARTMENT OF STATE  
WASHINGTON

January 13, 1967

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

Thank you for your letter of December 22 regarding James Foster's letter to you. We are, of course, delighted that Edward Stasack has agreed to lend his painting, "Pacific", to the Art in the Embassies Program. Thank you for the necessary pertinent data, and also for the evaluations of the paintings you are so generously lending to Ambassador and Mrs. Chester Bowles. I shall telephone your Gallery for the dimensions of the paintings to be sent to the Embassy in New Delhi, India.

With this information we shall proceed to make arrangements to have the paintings picked up from your Gallery and shipped to our repository at the Smithsonian.

Carol joins me with all best wishes for the new year in which we hope to see you often.

Very sincerely,

Nancy P. Kefauver  
Advisor on Fine Arts

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 7, 1967

Mr. John Terken  
939 Eighth Avenue  
New York, New York

Dear Mr. Terken:

In going through my Smithsonian file, I came across your estimate for repairing the Merry-Go-Round and am writing to ascertain whether you have actually been paid by the Institution. I know we have waited months and months on several occasions, as the processing of any payment seems to require everything but the President's signature.

Consequently, I am writing to make sure that the bill has been taken care of and would be most grateful if you would advise me accordingly.

Many thanks for your kind cooperation.

Sincerely yours,

EGH/tm

Not to publishing information regarding sales transactions.  
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on both sides and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



**UNIVERSAL METAL CHAIN CO., INC.**  
78 CLYMEN STREET • BROOKLYN 11, N. Y. • EVERGREEN 9-0400



January 3, 1967

Gentlemen:

We are interested in buying art works  
for our showroom.

Can you extend us the courtesy of inviting  
us to your openings so that we may have the widest choice  
of what you have available.

Very truly yours,

UNIVERSAL METAL CHAIN CO., Inc.

Richard Laupot, Pres.

RL:hk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



PEAT, MARWICK, MITCHELL & Co.

CERTIFIED PUBLIC ACCOUNTANTS

3020 COMMERCE TOWER

KANSAS CITY, MISSOURI 64199

January 11, 1967

PRIVATE AND CONFIDENTIAL

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

Re: Appraisal of Donated Property for  
Federal Income Tax Purposes

As accountants for The Honorable Harry S. Truman, we have been requested to obtain an appraisal of the following described property which was transferred by gift to The Harry S. Truman Library, Inc., on December 20, 1965:

Watercolor, "Hot Piano Player" by Ben Shahn, given to  
Mr. Truman by Governor Nelson Rockefeller.

The purpose of the appraisal is to support a valuation for Federal income tax purposes. Mr. Ralph T. Coe, Assistant Director of The William Rockhill Nelson Gallery of Art, Kansas City, Missouri, has highly recommended you as being well qualified to value the aforementioned art object.

We shall be pleased to assemble and submit any data that you may desire. We can, with the assistance of Dr. Philip C. Brooks, Director, and Milton Perry, Museum Curator of The Harry S. Truman Library, Inc., submit background information with respect to the property which was the subject of the gift.

Will you please advise what information you may desire and we shall endeavor to furnish same as promptly as possible. We would also appreciate a schedule of charges for your services.

15 1/4 x 24 1/2 (c1946)

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

✓ 1902  
January 14, 1967

Mr. Richard Laupot, President  
Universal Metal Chain Co., Inc.  
75 Glymer Street  
Brooklyn, New York 11211

Dear Mr. Laupot:

Indeed, we will be pleased to add your name to our mailing list as you requested.

Enclosed you will find a catalog of our current show, which continues through February 4th. Also, examples by all the other artists on our roster are on view currently. The names all appear on the back page of the catalog. In the future, announcements will be sent to you in advance of our exhibitions.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or scholar is living, it can be assumed that the information by be published 60 years after the date of sale.





THE DETROIT INSTITUTE OF ARTS

5200 WOODWARD AVENUE • DETROIT, MICHIGAN 48202

January 12, 1967

Miss Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

So sorry you could not be with us.  
It was a lovely evening and we have a truly  
beautiful exhibition.

Hope to see you soon.

Sincerely,

Willis F. Woods  
Director

WFW:ns

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 5, 1967

The I. F. A. Galleries, Inc.  
2623 Connecticut Ave.  
Washington, D. C.

Gentlemen,

Yes, we have a very handsome Shalm print (Manaracha litho, page size 26 3/4 x 20 3/4, color) incorporating the 133rd Psalm. The words are in script, with a dove to one side and a border of foliage. The price is \$100.-.

Sincerely yours,

Howard Rose





## JEFFERSON GALLERY

7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA  
92037

PROVENANCE: "Portrait of Sir John Parnell" by  
Gilbert STUART (1754-1828)

Portrait of Sir John Parnell, Chancellor of  
the Exchequer in Grattan's Parliament in the  
reign of King George III.

In dark coat with white cravat, turned three-  
quarters to the right and looking directly at  
the spectator; powdered grey periwig.

Oil on canvas, size: 28½ inches by 23½ inches in  
an oval. Period frame.

Note: Sir John Parnell was the greatgrandfather  
of the late Charles Stewart Parnell, M.P. the  
famous parliamentarian in the last part of the  
reign of Queen Victoria, and the picture comes  
directly from a member of the present family at Avon-  
dale County, Wicklow, Ireland. (Notes from original  
bill of sale - May 8, 1928)

Lately in the collection of R. Langton Douglas,  
Director of the Dublin National Gallery of Art

Mrs. Cyrus H.K. Curtis, Philadelphia  
Mr. and Mrs. John C. Martin, La Jolla (her daughter)  
Mrs. Whitson C. Jones, La Jolla (her daughter)

Reproduced:

San Diego Union, Monday, December 5, 1966

# GALERIE COARD

TABLEAUX MODERNES

SOCIÉTÉ ANONYME AU CAPITAL DE 99.000 F

36, AVENUE MATHIGNON  
PARIS 8<sup>e</sup>

TEL. : 359-29-16

R. C. SEINE 57 B 10.808

INSEE : 750-75-108-0-441

Paris, 4th January 1967.

Mrs. N. Baum,  
5159 - 34 Street N.W.,  
Washington D.C.,  
Etats-Unis.

Dear Natalie,

I am writing to you in as much as Edith Halpert seems to have great difficulty in answering her correspondence. Every year for last three years, Edith has promised to set a date for an Ottesen exhibition but so far none has been forthcoming. Nor has there been any commentary on the last shipment of paintings for the Xmas Show, for which we have not received a catalogue.

We are planning one or two exhibitions of Ottesens work in Italy during the course of 1967 and would like to have a definite answer from Mrs. Halpert whether or not she plans to schedule an Ottesen show this year in New York.

It is extremely important that his work becomes known in his own country, and you must understand that our patience has been so far, unrewarded.

I hope that by now the changes that you and Edith predicted for the Downtown Gallery have taken place and that Edith can now see her way clear to give us some measure of satisfaction.

Would you please be kind enough to communicate the contents of this letter to Edith and also to give me an answer at your earliest convenience.

Yours sincerely,

N. Griliches

*Nina Griliches*

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I saw the first time we all met.

Will certainly let you  
know when we're next in  
town. Take care for me,  
Estrellita

Mr. and Mrs. Joseph Kersh

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may be published 50 years after the date of sale.

## Museum of Art

*Carnegie Institute 4400 Forbes Avenue Pittsburgh 13 Pennsylvania (412) 621-7300*

January 3, 1967

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mr. Rose,

Our exhibition, "Three Self-Taught Pennsylvania Artists" is due to open at the Corcoran Gallery of Art, Washington, D.C. on January 6, and will be shown there until February 19, 1967. This arrangement was outlined in our Loan Agreement.

The paintings that you have so generously loaned us are scheduled to be returned to you around March 1, by Santini van. I am sorry that this has caused you concern.

Sincerely,  
*Stephanie Farrell*  
Stephanie Farrell  
Registrar





PENOBSCOT TEL YU  
13 COMMERCE ST, N.Y. 10014

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is accurate.

Productions in the American Theatre during the 1966-67 season were predominately musical comedies. Only one of those musicals utilized an original script. With two or three notable exceptions, the 'straight' plays were slightly sophisticated 'Family Fare' -- mostly glib comedies, risque enough to keep them off television, but really quite harmless. Some parents might not want their teenagers to see such plays, but that's all right -- the kids are not interested anyway. The plays have nothing to say to them, and moreover they are very busy toasting banana peels.

In sober fact, the American Theatre has failed its audience; it has betrayed its followers; it has been faithless to its lovers. Just as the self-emasculated Hollywood film industry did for so many years, the commercial theatre is now feeding its customers pap -- sentimental pap or pseudo-sexual pap or both, but pap. Pap and tranquilizers constitute a diet not likely to produce a 'purging of pity and terror' in any member of any audience. The more predictable result is a state of apathy bordering on the catatonic.



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may be published 50 years after the date of sale.

291 Orange Street  
New Haven, Connecticut  
Jan. 6, 1967

Dear Sir:

I have received two copies of your invoice  
( dated 12-28-66 11017). I shall sign and  
return as soon as the Gandhi silk screen  
is received.

Very truly yours,

*M. J. Cherry*  
(Mrs. M.J. Cherry)

P.S.

Check in the amount of \$175<sup>00</sup>  
was enclosed with the original order.





# MUSEUM OF EARLY AMERICAN FOLK ART

49 WEST 53RD STREET, NEW YORK, NEW YORK 10019 - LT 1-2474

January 3, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y.

Dear Edith,

This is to thank you for your participation in the major exhibition of American folk painting and sculpture at the Time-Life Reception Center. More than 50,000 people visited the exhibition during its four-week stay at Time-Life. To judge by their comments a large number of the visitors found the exhibition a delight and a revelation in our presentation illustrating the best work of America's untutored artist.

In addition to the staff on duty at the Center (who were wonderfully cooperative in relaying visitor's comments and in answering their questions) two volunteers from the museum served at the reception center from noon until 5 p.m. each day to give out broadsides for the show and to record the reactions of the many people who came to the show. As you may imagine, the comments ranged from comic relief to high praise for the works on view.

In addition to brief notices in a number of periodicals and newspapers, Marvin Schwartz wrote a fine review of the show in The New York Times and WOR-TV gave us two- to three- minute public service spots each day for the run of the exhibition.

The museum joins with Time, Inc. in expressing appreciation of your valued loan to the exhibition. I join with our president and trustees in thanking you for your contribution to an exhibition that has been of immense benefit to the museum and has furthered public interest in fine examples of American folk art.

Sincerely yours,

*Mary C. Black*  
Mary C. Black  
Director

MCB:mb

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January 11, 1967

Mr. William Gerdts  
Fine Arts Gallery  
University of Maryland  
College Park, Maryland

Dear Mr. Gerdts:

Just a quick note at the request of Howard Rose  
(who keeps telling me he has only two hands).

Since he wrote you earlier today, William Lane  
appeared here at the Gallery and left his two  
Doves with us for you.

I understand that will simplify things for you  
somewhat.

Sincerely yours,

Tracy Miller

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by be published 60 years after the date of sale.

January 3, 1967

Mr. William Labe  
Belman Street  
Lynnburg, Massachusetts

Dear Bill,

We just received a frantic letter William Gerdts of the  
University of Maryland about your Dove collage, THE SEA I.  
The Boston Museum agreed to lend theirs on condition of its  
being hand-carried, so poor Mr. Gerdts is making a special  
trip to Boston! He thought it would be lovely if you could  
deliver THE SEA to the museum (who he says will be very happy  
to accept it), enabling him to kill 2 collages with one  
ticket (in a manner of speaking). Would you?

A happy New Year to Sandy and you.

Sincerely yours,

Howard Ross

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413 Sunset Street  
Santa Fe, New Mexico  
January 13, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

I understand that you own Georgia O'Keeffe's paintings BLUE, BLACK AND GREY and MOUNTAINS AND LAKE. Would you be good enough to tell us where these have been shown?

This information is needed for Miss O'Keeffe's records and she will be grateful if you will send it to her at Abiquiu, New Mexico.

Sincerely yours,

*Mary M. Gilliland*  
(Mrs.) Mary M. Gilliland

*Black, White & Blue?  
New Mexico near Taos?*



# THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director  
Consultation by appointment only  
Telephone: Plaza 3-3707

465 PARK AVENUE  
NEW YORK, N. Y. 10022

January 14, 1967

Mr. Kneeland McNulty  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Penna.

Dear Mr. McNulty:

Upon receipt of your letter, we ordered the photographs you requested and as soon as they arrive, the entire group will be sent to you promptly. Unfortunately, the serigraphs - with few exceptions - have not been photographed and if we find any negatives in our possession we will have prints made for you. On the other hand, if you wish we can have our photographer make up a set for you and, in order to reduce expense, he can do two on a single plate. Do let me know if this will be satisfactory.

I am enclosing biographical data, which is fairly complete. There may be some omissions in the list of institutions in which he is represented with paintings or drawings. The bibliography lists practically all the catalogs of one-man exhibitions. No doubt you have some in your own library.

I am pleased to advise you that Shahn is doing surprisingly well, but will be obliged to remain in the hospital for an overall period of six weeks. We are all very happy with his continued improvement. However, both Mrs. Shahn and I are going to insist that he cut down on his lectures and other travelling, which, with our transportation systems, is most tiring. I will suggest that he communicate with you as soon as he returns from the hospital. Fortunately, the scheduled date - March 15th - allows sufficient time for whatever arrangements are to be made.

Best regards - and belated wishes for a Happy New Year.

Sincerely yours,



EGH/tm

DAVIS • DOVE • KUNYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH  
AL. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO  
WM. M. HARNETT (1848-1892) • AMERICAN POLK ART GALLERY, Established 1929

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MUSEUM OF FINE ARTS

Boston, Massachusetts 02115

DEPARTMENT OF PRINTS & DRAWINGS

much easier to fill gaps in our  
american collections.

It is a great pity that Marvin  
Rowlett is not still alive. He was  
in my office the day before he left  
for New York and told me he in-  
tended to continue to collect prints  
of drawings of contemporary American  
artists. We fixed the day we  
would go to New York - about the  
middle of January before I went abroad  
and I drew up a list of artists which  
included Marvin.

I am making my last trip abroad  
for the Museum in March 1971. I retire in  
May.

With all good wishes

Sincerely yours

Henry P. Rosster

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on both sides and publisher involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
is published 50 years after the date of sale.

P.S. Eleanor  
enjoyed my much  
her visit and thanks you  
for the museum in March 1971.  
are marvelous  
- which you are.



S H E L B U R N E



M U S E U M

INCORPORATED

*Founded in 1917 by Mr. and Mrs. J. Watson Webb*

SHELBURNE, VERMONT

05482

Office of the Director

Shelburne 985-3144

Area Code 802

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January 6, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park - Ritz Concourse  
New York City, New York

Dear Mrs. Halpert:

Naturally we are delighted and grateful that you are willing to participate as a visiting instructor in the credit course sponsored by the University of Vermont and the Shelburne Museum. The title is: AMERICAN ART AND DESIGN: THE FOLK ART TRADITION, which runs from July 5th through August 16th and will be taught at the Shelburne Museum. There are five classes, each about one hour and fifteen minutes long. The fee is a modest \$400.00. Let us know if this is not satisfactory.

The weeks open to you are: July 17-21; July 24-28; July 31-August 4. Take your pick. As you remarked, it would be wise to give yourself a well earned rest.

There will be three visiting instructors. Eric de Jong, July 10-14. He is Chief Curator, Decorative Arts and Crafts of the William Penn Museum and formerly with Winterthur Museum ... was born in Germany and studied at the University of Darmstadt and the Technical Institute of Friedberg. Mr. de Jonge has contributed numerous articles to the literature of his field and has participated as a lecturer in a number of national forums on the decorative arts." He will trace the origins of folk art from abroad to this country. I will send you a copy of his outline when he sends it to us.

Frederick Fried, 875 West End Avenue, N.Y.C., August 7-11, will speak on ornamental architecture, carousel and cigarstore figures and their carvers. Fred is the author of A PICTORIAL HISTORY OF THE CAROUSEL, FRAGMENTARY LANDMARKS (pub. by The Brooklyn Museum), and is working on A BIOGRAPHY OF AN AMERICAN WOODCARVER (S.A. Robb.) He is also a painter and sculptor. You met Fred when we both called on you the day before Thanksgiving of this year. I have great respect for him. I'll also send you his outline when I receive it.

You are a good sport and what I term "a working trustee" of this Museum. The students who will take this course will be most fortunate to have

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January 14, 1967

Mr. Tom Kelly  
134 East 71st Street  
New York, New York 10021

Dear Mr. Kelly:

In going through a file, I found a note to the effect that I was to communicate with you when we received new examples by Frederik Ottesen.

Since we did not send out notices of a Christmas Exhibition this year, I thought I should advise you that we now have several very exciting new examples by Ottesen, which I would be happy to show you if you will let me know when it will be convenient for you to come in.

I look forward to your visit.

Sincerely yours,

EOH/tm



*The* HOWARD SAVINGS  
INSTITUTION

MAIN OFFICE: 768 BROAD STREET · NEWARK 1, NEW JERSEY

TELEPHONE MITCHELL 3-1000

GRACE J. ALTEMUS  
ASSISTANT SECRETARY

January 4, 1967

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Mrs. Halpert:

Following our 'phone conversation a few weeks ago, believe I should tell you that the February date has been filled and all months thereafter thru August.

However, will soon be contacting speakers for our next club year and the attached letter speaks for itself.

Your profession is a most interesting one and we would be delighted to have you as our guest the month most convenient for you.

Enclosing copy of the news article I mentioned in my phone conversation with you.

Sincerely yours,



Grace J. Altemus

Att.

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January 12, 1967

Mrs. M. J. Cherry  
291 Orange Street  
New Haven, Connecticut

Dear Mrs. Cherry:

We have checked with Railway Express and find that in addition to the normal pile-up immediately following the holiday season, they had been hit by a wildcat strike in some local areas and that is why delivery of your GANDHI has been delayed.

As to the two copies of your invoice, the white copy is for your records and the blue is a shipping receipt to be signed and returned to us upon receipt of the picture.

Sincerely yours,

Tracy Miller

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UNIVERSITY OF MARYLAND  
COLLEGE PARK 20740

DEPARTMENT OF ART  
COLLEGE OF ARTS AND SCIENCES

January 9, 1967

Mrs. Edith Halpert, Director  
Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

I expect to be in New York between Tuesday, January 31 and Friday, February 3. I shall call upon you if I may, and perhaps then we can arrive at some decision about your projected lecture. Just before I leave I shall try to arrange with you a specific time for my visit.

  
James B. Lynch, Jr.

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*Neiman-Marcus*

DALLAS, TEXAS 75201

January 13, 1967

MISS EDITH HALPERT  
THE DOWNTOWN GALLERY  
465 PARK AVENUE  
NEW YORK, NEW YORK 10022

DEAR MISS HALPERT:

Your letter of January 12th has been received during Mr. Marcus' absence from the city. Upon his return the 20th of the month, this information will be forwarded to you.

Sincerely,

*Alice King Snively*  
Alice King Snively  
Secretary to Stanley Marcus

AKS:GS

PHONE: RIVERSIDE 1-6911

CABLE: NEMARCO - DALLAS

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January 10, 1967

Miss Joanne Shapiro, Researcher  
American Heritage  
551 Fifth Avenue  
New York, New York 10017

Dear Miss Shapiro:

Since we do not keep records indefinitely, I had to  
send to the warehouse for our loose-leaf book of pho-  
tographs, which bear the name of the owner of the work  
of art in every instance.

In referring to this, I located two photographs, both  
listed as "Collection of Mr. Edward A. Bragaline" - THE  
KINGDOM OF GOD, 1944, also known as HOLY MOUNTAIN II  
and JOHN BROWN READING HIS BIBLE, 1942. However, there  
is no notation to the effect that we repurchased the  
latter, although I have a vague recollection of the  
fact that Mr. Bragaline wished to sell it.

This painting is listed not only in our catalog of the  
one-man show in 1944 but also in a later catalog of a  
show at the Phillips Memorial Gallery, where the list-  
ing of the painting credited Bragaline.

This is all the information I can supply and I regret  
that I cannot be of further assistance.

Sincerely yours,

EGH/tm

P.S. Incidentally, there is another painting dealing with  
the theme. The title is JOHN BROWN GOING TO HIS HANGING,  
also dated 1942 and sold to the Pennsylvania Academy of  
the Fine Arts during our exhibition.

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would be highly impractical when one considers the last minute changes that have to be made.

Incidentally Friday, January 6, is the closing date of the February magazines and the WJt of January 22.

Sincerely,

*Frances Gerngross*

Frances Gerngross:lm

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# HEATH'S GALLERY

62 PONCE DE LEON AVE., N. E. - ATLANTA GA. 30308 TELEPHONE 878-1488

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neither are responsible for obtaining written permission  
in both sales and purchase involved. If it cannot be  
obtained after a reasonable search whether an artist or  
collector is living, it can be assumed that the information  
published 60 years after the date of sale.

January 11, 1968

Miss Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Miss Halpert:

I will be in New York next week (the 14th through 19th) and look forward to meeting you and discussing the Shahn show we had planned for Atlanta. As my time is quite limited, I will call after arriving to arrange a time which will be convenient for both of us.

Sincerely,

*Leanne B. Heath*  
Leanne B. Heath

ab/LH

January 12, 1967

Mr. S. Dillon Ripley, Secretary  
The Smithsonian Institution  
Washington, D. C. 20560

Many thanks for your letter containing exactly the information I was eager to obtain. Now we can offer the sculpture for sale without any embarrassment as to its identity.

And so, I look forward to seeing you.

EGH/tm



*The Corcoran Gallery of Art*  
*Washington, D. C. 20006*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN B-3211

January 2, 1967

Miss Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

It was great seeing you this week; I enjoyed looking at your paintings once again. I am enclosing our recent Bulletin which includes my short article on Hartley and also the Barbara Rose book -- <sup>all</sup> of which I give you in exchange for a look at your Hartley letters ~~the other~~ <sup>some</sup> day.

Warmest regards,

*JH*

James Harithas  
Assistant Director

Enclosures 2

JH/hcd

GENERAL ADJUSTMENT BUREAU, INC.  
320 Fulton Avenue  
Hempstead, New York

IVanhoe 9-1700

January 6, 1967

Mrs. Marjorie M. Watherston  
44 West 77th Street  
New York, New York 10023

Our file #10532-7116  
Parrish Art Museum of  
Southampton, New York  
St. Paul Fire & Marine Ins. Co.  
Policy #365JA-3945  
Damage to "We The People"  
by Rattner

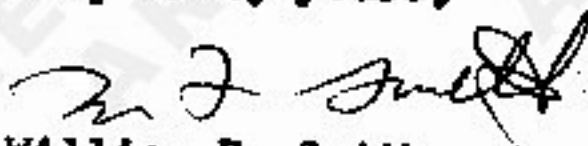
Dear Mrs. Watherston:

We are insurance adjusters representing the St. Paul Fire and Marine Insurance Company insuring the Parrish Art Museum in Southampton, New York. The painting described above was damaged while on exhibition at the Parrish Art Museum on loan from the Downtown Gallery.

Confirming our conversation, please consider this your authorization to proceed with the restoration described in your estimate.

Thank you.

Very truly yours,

  
William F. Smith  
Regional Marine Supervisor

WFS:rl

cc: Downtown Gallery  
465 Park Ave. N.Y.C.  
Attn: Mrs. Halpert

cc: J. Foster Terry & Co.  
Main Street  
Southampton, N.Y.

in to publishing information regarding sales transactions, neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 50 years after the date of sale.



In a world deeply concerned with the problem of alienation, disorientation, quiet and not so quiet desperation, the Theatre turns to absurdity. Many of our educated young, for example, are abdicating all responsibility toward their future, and experimenting with drugs, sex-clubs, or anything at all that will offer them some sort of 'experience.' Their normal sensitivity has been blunted by the banalities of mass media, by the uniform and hideous tastelessness of modern cities, by the cacophony that constantly assails their eardrums, and above all, by the stubborn hypocrisy of their parents that makes communication impossible. The Theatre answers this modern-age challenge with a rousing production of 'Walking Happy'!

The function of the Theatre has never been to simply 'entertain.' It is the Theatre's calling and its duty to at least attempt to make the human experience meaningful, to dignify the human condition, to reconcile man and his gods. As long as the custodians of the sacred fires of the Theatre persist in condoning the commonality in its fictions, delusions, and subterfuges, they are betraying their duty and our trust. The Theatre's playwrights, directors, and actors must dedicate themselves anew to the study of man -- of man as he is today, not

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...and out of the ... of ... as I ...  
... and ... no ...  
... ..

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 3, 1967

Mr. Gudmund Vigtel, Director  
The High Museum of Art  
1280 Peachtree Street N. E.  
Atlanta, Georgia 30309

Dear Vig:

Am I having fun with the appointment calendar. Imagine  
putting down the many appointments I am subjected to  
and being cheered up by works of art. Many, many thanks  
for sending this delightful gift to me.

I feel like a heel this year since I just could not get  
around to ordering a Christmas card as we usually do.  
Therefore, I am sending you a batch of previous cards  
we used, some of which have handsome reproductions.

I wish it were possible for you to be here for our  
opening party for the Zorach exhibition next Monday.  
The show comprises sculpture dating from 1956 to 1966,  
many of which are being shown for the first time. You  
will get a catalog shortly, but I am sending you this  
advance notice just in the hope that you can be with  
us. Much to my surprise, the family expressed a desire  
to have an opening party and I am delighted with their  
attitude. Now you can tell your trustees that you were  
a mighty smart boy to buy the Zorach sculpture when  
you did, as no doubt we will have to boost the prices  
considerably now that he is not producing any longer.  
Wasn't it strange that he should have received the  
sculpture award in Birmingham the day he died? In any  
event, he died a very happy man and said, during a  
conversation some months ago, that he was ready to go  
with the knowledge that he had a very happy life, both  
with his family and with his work. I would be so de-  
lighted to see you and look forward to a visit. My  
best wishes for a very happy New Year.

Sincerely yours,

EGH/tm



# WHITNEY MUSEUM OF AMERICAN ART

945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

January 11, 1967

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

Lloyd has asked me to acknowledge with our very warmest thanks your check for \$4,250 in payment for the Arthur G. Dove, Green, Black, Grey, which you purchased at our Benefit Auction May 11, 1966. We are most grateful to you, as I am sure you know, for helping us to close our books on this very successful Benefit.

May I add that your Zorach show is beautiful - so handsomely installed and a really perfect envoi to Bill.

Yours,



JHJB:pw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*File Boston Museum*

January 12, 1967

Mr. Henry P. Rosseter  
Department of Prints and Drawings  
Museum of Fine Arts  
Boston, Massachusetts 02115

Dear Henry:

It was such a treat to receive a letter from you after this long, long period of silence. How about stopping off to see me en route to Europe in March - in the event that you are leaving from New York. It would be a great, great treat to see you and gossip about the great times we had when we were both young - with or without our friend Maxim.

I too enjoyed the visit with Eleanor Sayre and was glad that she could accompany me to dinner. Because I liked her so much, I showed her some of our prize paintings by Marin and quoted the low prices as of several years ago. Since the Gallery owns these, we can set special prices if and when we desire to do so. Some of the photographs, which have been ordered, will be on their way very shortly, so that you may have a record of all the paintings she had selected.

And so, do come in if and when you can. Meanwhile, I send you fond regards and best wishes for a Happy 1967 plus plus plus.

As ever,

EGH/tm



January 8, 1967

Mr. William R. Rodgers  
Box 346, P. O.  
North Sydney, 2060.  
N.S.W. Australia

Dear Mr. Rodgers:

In going through my "follow-up" folder, I came across your letter of December 6th.

As a coincidence I have just removed from the warehouse several portfolios of graphics, including lithographs, etchings, woodcuts and silkscreens, which belong to the Gallery and, within the next month or so, when I hope to add an employee who will be willing to make a complete inventory of these as well as prints belonging to the artists or the estates ( rather limited in quantity ) - I would be glad to send you a list of what we have available, including a very handsome group of color lithographs by Rattner. The artists supply photographs of their paintings, sculptures and important drawings, but refuse to do so with their graphics, but we will try to get some made shortly.

However, it would be much more desirable if you could come to see the originals, as the color element is so extremely vital in these prints.

Sincerely yours,

EGH/tm

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January 12, 1967

Mrs. Bella Linden  
597 Fifth Avenue  
New York, New York

Dear Bella;

I am enclosing a receipt for a Kuniyoshi drawing with a comment in the client's handwriting that is self-explanatory. This is the first time we were questioned about the copyright statement we make and I realize that we have to tell Mr. West the facts of life so that he does not continue in his belief that he may reproduce this drawing in whatever form he desires. Can you help us out in this matter with the official language required under the circumstances. As usual, I shall be grateful for your help in the matter.

I would feel greatly relieved if you would send me bills for the legal work you have done for us and I hope will do in the future. Please be a good girl and send these to us at your earliest convenience.

Formally yours,

EGH/tm

*Receipt for  
Clifford West enclosed*



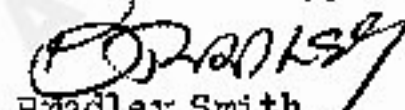
II - Mrs. Edith Gregor Halpert

January 6, 1967

you as their teacher. I won't rant on about your qualifications for fear you might throw a valuable piece of folk art at me, but we are pleased, honored and do look forward to your coming here this summer.

I'm glad to hear that you are feeling so much better. Take care of yourself. With our kindest wishes to you.

Most sincerely,

  
Bradley Smith  
Ass't. to the Director

Encs.

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January 11, 1967

Selig Manufacturing Co. Inc.  
Leominster, Massachusetts

Gentlemen:

Enclosed please find our check for \$1.50 for  
which please send us your "new complete folio  
of fine designs" as advertised in the Sunday  
New York Times Magazine.

Thank you for your attention.

Sincerely yours,

Tracy Miller





Page 2

I hope all goes well with Peggy. Occasionally we hear some scrap of news of the museum but not often as we no longer have any contact with it. If you do get out here please give us a little warning and if we are in town we will be delighted to have both of you for dinner, lunch, or whatever is convenient for you. With best wishes,

Sincerely,

*Jack*

John D. Cooney, Curator  
Egyptian and Classical Art

Jg

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January 14, 1967

Mrs. J. S. Liebowitz  
785 Fifth Avenue  
New York, New York 10022

Dear Mrs. Liebowitz:

In going through a file, I came across a note to the effect that you were interested in the work of William Zorach. It occurred to me therefore that you might be interested in the enclosed catalog of a show now current. This, as you will note, includes a complete cross-section of his work produced during the last ten years of his life.

There is such an extraordinary variety of subject, medium and technique that I would very much like to have you see the exhibition. I am sure that you will enjoy it tremendously and I look forward to your visit.

Sincerely yours,

EGH/tm

C 16 12/7/65

Affection  
Devotion  
Reclining Figure

(Friend of Denmark)



## HEART HELPS BUSINESS

## Women Dealers See Art as a Cause

NEW YORK — Between trips to the telephone for animated conversations to discuss deals with prospective buyers, Edith Gregor Halpert explains what she does.

"I'm a matchmaker," she says proudly. "I wed a great work of art to the right husband or wife."

Mrs. Halpert earned the unofficial title "dean of women art dealers" by being the first woman to open a New York gallery, back in 1926. Then she went on to become one of the big names in the art world.

Since then, other women have followed her and risen to the top, in a field traditionally dominated by men.

A partial list of New York galleries owned and run by women would include: the Betty Parsons Gallery; the Downtown Gallery, owned by Mrs. Halpert; the Rose Fried Gallery; the Martha Jackson Gallery; the Willard Gallery, owned by Marion Willard; the Bertha Schaefer Gallery; the Catherine Viviano Gallery; the Grace Borgenicht Gallery; the Ruth White Gallery; and the Polndexter Gallery, owned by Elinor Polndexter.

## Seen as Vocation

Each woman art dealer regards her work as a vocation, a cause, to which she has dedicated herself. All combine a deep love of art with a strong desire to show others the pleasure to be found in it.

Most of the women dealers are thoroughly grounded in art history, and many were artists themselves.

Several, as a matter of fact, turned to the business end of art, because, like Ruth White, they were frustrated artists.

"Although I'd always painted," she said, "I felt I wasn't a top painter. But I wanted to do something in art."

And for the woman with no painting talent at all, but a real interest in art, a gallery can be the ideal answer.

"A lot of women would like to do something creative," Elinor Polndexter explains. "If they don't have the talent, this is the nearest thing to it."

## Encouraged Americans

Their influence has been enormous. They can take a large portion of the credit for encouraging American artists, arousing interest in their work, and introducing styles and artists that might otherwise have gone unnoticed.

galleries, first and foremost, as a business enterprise.

Most share Betty Parsons' view of the financial aspect as an unfortunate, but necessary, bore.

## Can't Worry Over Dollar

"Others are smarter business people," she says, "but I can't spend day and night thinking about how to get the last dollar."

Grace Borgenicht, who opened her gallery in 1951, is one of those who thought that American artists were being neglected.

"I felt that nobody was doing anything about American art," she said. "It seemed the galleries were pushing French, Italian, and everything else. I felt we had to support artists in America."

An interest in abstract art, combined with a crusading spirit, brought Martha Jackson into the field 11 years ago.

"Knowing about art made such a difference in my life, that I wanted other people to see the pleasure in paintings," she said.

Whether their success is because of, or in spite of, their approach to the art field is open to question, but most agree that the female approach is different.

Traditionally, Edith Halpert points out, "it was their field really. The men made the dough and the women provided the culture."

## 'Women Adventuresome'

"Men always want to be sure it's a good buy," she says. "Women are much, much more adventuresome in buying."

Martha Jackson agrees. "A man's point of view is different so he would be more oriented toward a profit motive than a woman. Women are more open to spending money and helping artists. We took a chance on artists more than the men."

Idealism is strongly reflected in two basic principles that all the women dealers claim to honor.

"I don't take on anything I don't like," Grace Borgenicht says. "It's a case of believing in the artist."

"I've never sold anything I

didn't like," says Edith Halpert, who has sold a great deal. "You really have to love the thing."

Betty Parsons says, "I really do try to keep a high standard and I encourage my artists to keep a high standard."

## Personality a Factor

The female personality, in the opinion of many, has certain built-in advantages when it comes to dealing with artists—an important aspect of the gallery business.

"Many artists get along better with women," Martha Jackson says. "Many artists are terribly timid people and feel more at ease with a woman. Also, they don't have much sense of business. Women run galleries for a cause — not for the money — and the artists appreciate that point of view."

And, it is the artist who is the key to any dealer's success.

"Success," as Martha Jackson defines it, "is to get the best artists."

Her advice to the newcomer is "get one first class artist and

then he'll help find others."

Time, dedication, and hard work are prerequisites in the gallery business.

Few of the women have fami-

lies — many are divorced — and their lives are almost entirely devoted to art.

But the rewards, all agree, are well worth it.



## Athens Meet Seeks To Assist Fine Arts

New York and Washington officials concerned with development of the fine arts will meet in Athens, Ga., in April to discuss what kind of government aid is available for the arts.

Principal speakers for the Arts Conference, April 19-21, at the Georgia Center for Continuing Education, will be Howard Adams, Associated Councils on the Arts associate director; Charles Mark, director of state and community operations of the National Council on the Arts; and Richard Grove of the U.S. Department of Health, Education and Welfare arts and humanities program.

THE announcement came in the December edition of the Georgia Arts Newsletter, a publication of the University of Georgia, the Institute of Community and Area Development, and the Division of Fine Arts.

Attending the three-day conference will be members of the Georgia Art Commission, the Southeastern Regional Arts Council and the Georgia State Department of Education. Members of "exemplary community arts councils and cultural centers" in the region also may attend, the newsletter stated.

In addition to the workshops and talks, a composition by Edwin Gerschefski, chairman of the university's music department, will be played and a performance of the "Comedy of Errors" will be staged by the university's drama department. Also, films by Scott Wright of the university's art faculty will be shown. An environmental design exhibition has been planned by the university's department of landscape architects.

On the opening day of the conference, an exhibition of American paintings from the 1940s will go on view and will include works by such artists

as Avery, Benton, Burchfield, Cadmus, Davis, Evergood, Gatch, Gottlieb, Hartley, Hopper, Kuhn, Marin, Marsh, Rattner, Sheller, Weber and Wyeth.

THIS EXHIBITION will be co-sponsored by the American Federation of Arts in New York and the Cultural Affairs Committee of the university. After the Georgia opening the exhibition will go on national tour.

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## PHILBROOK ART CENTER

A PROPERTY OF THE SOUTHWESTERN ART ASSOCIATION

2727 SOUTH ROCKFORD ROAD

TULSA, OKLAHOMA 74114

VICTOR C. KURT, President

DONALD G. HUMPHREY, Director

January 11, 1967

Miss Edith Halpert  
Downtown Gallery  
465 Park Ave. (Ritz Concourse)  
New York, N.Y.

Dear Miss Halpert:

I missed you this time while in N.Y.  
on my annual jaunt to select for our collectors show  
(No. 7 in the series).

I'd like to have several prints for  
the show, if you can send them via Express Collect.

#21 1959  
Shahn Pleiades, Silkscreen \$225.-  
Rattner 4 Of the Darkness 1964 color litho \$125.-  
#3 Out of the Wilderness, 1964 " ? 175.-  
or Elchin " " ?

If you have a small box for it, would  
also like to have the small Zorach Mother and Child  
bronze, which I priced at \$2000, and it would be nice  
to have a primitive painting from your early American  
collection. I'm sorry to be so vague, but will be  
grateful for your assistance, if you wish to participate.  
If you do, give me full information for catalogue and  
labels very soon. Thank you.

Sincerely,

*Donald G. Humphrey*  
Donald G. Humphrey

or to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
dealer is living, it can be assumed that the information  
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January 7, 1967

Mr. J. Thomas Jefferson  
Jefferson Gallery  
7917 Ivanhoe  
La Jolla, California

Dear Tom:

Although I am late in my acknowledgement, I can express even more deeply my gratitude to you not only for the beautiful and most desirable gift but also for your incredible memory and thoughtfulness. When my previous basket conked out, I looked and searched and friends looked and searched, but could find no replica. Next time you visit, I will show you two lulus were purchased for me. Much as I appreciated the good deed in each instance, one was much too small and the other one so colorful that I did not dare travel up and down in this elegant elevator carrying my daily homework in so bizarre a basket. I was almost on the verge of going to Mexico, but instead took a Caribbean cruise over the long period of 8 days. I was so delighted to be alone on the boat, with the best accommodations I ever had that I did not disembark at either stop to stand on line for hours as all the idiots do on such occasions to find some bargains, all of which are duty free.

You can imagine how I felt on my return when I saw the perfectly beautiful basket you sent me, with all the new gimmicks, making it possible to carry a load of dictation up to my apartment and to bring down books, records and other things without worrying about any possibility of overloading this sturdy and handsome number. And so, I want to express my thanks to you and Elizabeth not only for the gift but also for filling the greatest need of my life with your incredible thoughtfulness. I was always fond of you both but now my affection has reached the peaks.

If there is anything you would like, let me know and do come to New York soon, as it will be a great pleasure to see you. I look forward to hearing from you shortly and hope that the Jefferson family had a very, very happy holiday season which will extend into 1967 plus.

As ever,

EGH/ta



January 14, 1967

Mr. John I. H. Baur, Associate Director  
Whitney Museum of American Art  
945 Madison Avenue  
New York, New York 10021

Dear Jack:

Thank you for your letter.

I do want to make one correction, as we would like to have the gift treated as such, because I do not plan to sell the painting in its condition. Having been with it for a number of years before it was sold, I feel that the "juice" has disappeared and that the painting per se looks more like a reproduction than the original. We will not exhibit it nor will we sell this at any time. Eventually, we may just send it to the Archives as I do not wish to have Dove represented in any institution or in a private collection with the painting in its current condition.

Our accountants suggested that we ask the Whitney Museum for a letter acknowledging our check as a donation, so that it may be deducted with the explanation referring to the painting's condition.

I am so glad you attended the Zorach opening and so was the family. Also, I was flattered with your comments regarding the installation. The exhibition makes me very happy as, for me, his last work was the final plus to what I considered a great career as an artist.

And so, my very best regards.

Sincerely yours,

EON/tm

or to publishing information regarding sales transactions, teachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Chartered 1884

MERCANTILE-SAFE DEPOSIT AND TRUST COMPANY

TRUST DEPARTMENT

18 South Street

BALTIMORE, MARYLAND 21202

CARLETON H. PETERMAN  
Senior Vice President

January 10, 1967

Mrs. Edith Halpert  
Downtown Gallery, Inc.  
Ritz Tower  
57th and Park Ave.  
New York, N. Y.

Dear Mrs. Halpert:

In accordance with Mrs. H. Frank Forsyth's arrangement that she made with you, we enclose check to your order for \$10,000.00 being the final payment due on the purchase price of \$35,000. for the painting "Merganser Fish Duck" by William Harnett.

Won't you please send us a receipt?

Sincerely yours,



C. H. Peterman

cek  
encl.

Price to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 10, 1967

Dear Miura:

I was surprised to receive your letter, but am glad you wrote me because it gives me an opportunity to explain to you why Edith has not sent you any communication after the long talk she had with you.

Her long illness has left her in a weakened condition and she is obliged either to discontinue the Gallery or reduce her activities considerably. Thus, I would suggest that, despite her interest in Ottesen, it would be advisable to make a change to another New York gallery, as she cannot undertake any new promotion or responsibilities for the future, which is rather hazy - and it is unfair to the artist and to you.

Apologues, there was no catalog of the Christmas Show for the first time in 41 years. This too is part of the entire situation. However Ottesen's LANDSCAPE (gouache) and EASTER EGGS were hung, together with other inexpensive works of art, but in view of the fact that there was no announcement to the mailing list, very little activity took place.

After all, we can't be cross with her because she has made a contribution to American Art and 41 years is really long enough for anyone. You may use your own judgment, but it is my advice that you make other arrangements, as it is really not fair to all concerned. However, I hope that you will continue your visits on your future trips, as we are both very fond of you.

Sincerely yours,

(Mrs.) Nathaly Baum

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UNIVERSITY OF MARYLAND

COLLEGE PARK 20740

DEPARTMENT OF ART  
COLLEGE OF ARTS AND SCIENCES

January 13, 1967

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Howard:

Thank you for sending the forms and the photos. Also the bill. I'm answering your letter now, the bill later, but you will be paid of course; just bear with the inevitable processing of it, please.

I remain in full gratitude to you and Mrs. Halpert concerning the loan of all the material, including the folk art we are including, as well as those of which you sent forms. I'm a little distressed, of course, that a number of the items requested cannot be borrowed, since a show featuring Dove's collages which will have only about a dozen of them may seem a little overbalanced in favor of the folk art. I understand fully your procedure of keeping one in the gallery, but if this rule could be relaxed in this case—I don't suppose it can—we would be ever so grateful.

I'll communicate with Mrs. Johnson immediately concerning alternate paintings of roughly the period we are trying to cover. If you find that you can spare any more, please let me know at once. Or, if you or/and Mrs. Halpert have any suggestions of some of that period—that you are quite sure would be available; this would assist enormously in eliminating further refusals and the need for second and third choices. Of course, Mrs. Johnson will have some good ideas here, too. I don't mean to throw even more of the burden on you already much appreciated generosity, but time is beginning to run short, not so much for the show itself as for the catalogue.


Received letter concerning William Lane's two collages. Fine!

So there we are. Please be patient if I seem to be demanding on you—I know that my problems are not your problems but we are a new gallery and there are still some rough edges in terms of methods, staff, etc., which must be smoothed down.

And again, thank you.

With my best wishes,

Very sincerely,

  
Dr. William H. Gerdts  
Acting Gallery Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 10, 1967

Mrs. Jerome Greene  
14 East 76th Street  
New York, New York 10021

Dear Gerda:

As I wrote you on November 16th, the pedestal I promised to order for you was a dead cause. I am greatly embarrassed about this matter, but was under the impression that the Parrish office had been advised at the time.

In the same letter referred to, I also advised you that the Tseng Yu-Ho painting, DRAGON LAND, had been returned from the exhibition and was in our possession. We have had it tucked away all this time in the hope that you and Jerry would come in to see it. If you are not too mad at me, I would love to have you stop by some late afternoon and have a drink in the Gallery before, during or after you see the painting. This will also give you an opportunity to see a cross-section of Zorach's work, a catalog of which had been mailed to you. We missed you at the opening.

I look forward to your visit.

Sincerely yours,

RGH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# NORTON GALLERY AND SCHOOL OF ART

H. R. HUNTER, DIRECTOR

WEST PALM BEACH, FLORIDA  
832 - 5194 33401

January 5, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith:

Yes, it was eight of each.  
Budworth has the order to pack and ship  
these paintings to us. Please call Mr.  
Johnson to come and get them when they  
are ready.

Kindest regards....I hope  
your cruise was a great success.

Sincerely,



E.R. Hunter  
Director

ERH:p



January 14, 1967

Mr. P. W. Haberman  
Proskauer Rose Goetz & Mendelsohn  
300 Park Avenue  
New York, New York 10022

Dear Mr. Haberman:

Mrs. Halpert has asked me to acknowledge with  
thanks your letter of January 10th.

As we have in our possession a representative  
group of work by Max Weber covering the period,  
medium, etc. which you describe and these are  
consigned to us by the artist's estate for sale,  
we do not wish to compete with the Weber family  
by taking on works from other sources.

I am sure you will understand our feeling in  
this matter.

Sincerely yours,

Tracy Miller

for to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

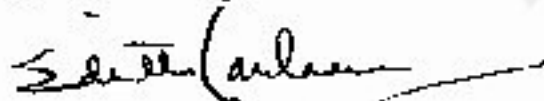
January 2, 1967

Dear Mrs. Halpert:

When I was in New York for a few days in November, I stopped at your gallery to ask if you were looking at new work at the present time. Your assistant said that you were but that I would of course need an appointment; he suggested I write you perhaps two weeks before coming down the next time.

On January 18th, I have an appointment for an artist's viewing at the Museum of Modern Art and I will be in New York for the rest of that week. I wonder if you would be able to look at my work on one of those days; I would like very much to bring it in to you.

Sincerely,



Edith Carlson.

Box 207,  
Cape Porpoise, Maine 04014

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





EDWARD H. WEISS  
360 NORTH MICHIGAN AVENUE  
CHICAGO 1

January 12, 1967

Dear Abbott:

Please don't forget to call Edith Halpert and ask what she thinks the ceramic is worth considering it is the same size as the bronzes.

As you know, Tarrant who appraised my gifts in the past thinks it is worth \$10,000 as does McNab.

We don't want an official appraisal from Edith Halpert, but merely a comment from her to you as to what she thinks it is worth.

Cordially,

EHW/cpn

Mr. Abbott Pattison  
334 Woodland Avenue  
Winnetka, Illinois 60093

Dear Edith: Mr. Weiss has donated a 5x7 ft ceramic relief panel to the St Paul Art Center - (a new building I believe) - which will be installed in

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or artwork is living, it can be assumed that the information is by be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

January 12, 1967

Mr. Stanley Marcus  
Neiman-Marcus  
Dallas, Texas

Dear Stanley:

I hate to bother you about this ancient bit of history, but at the moment I am facing a pretty serious situation with my insurance broker. This, of course, is confidential.

Among the items listed by his office is the sum of \$6000. from Neiman-Marcus, recorded as having been paid to me directly some time in 1963 for the damage incurred to a number of objects during the Folk Art Exhibition I sent to you that year. Since there are other questionable payments listed, I have picked you as one of the victims and hope that you can refer this matter to your accounting department, which no doubt would have a record of any payment made as part of the insurance settlement to the American Folk Art Gallery. To date, my accountant has been unable to locate any such entry in the books and I am eager to investigate the entire situation as soon as possible.

I shall be most grateful if you will have your office communicate with me in the near future. Many thanks and my best regards to you and Billie.

Sincerely yours,

EOH/tm



January 12, 1967

Dear Mrs. Halpert:

I cannot let your considerate reply of January 7th go by without thanking you for it. I know now that I must not have made myself clear to your assistant, and thus the misunderstanding came about.

I do remember the statement you made at the time of your move; particularly I recall the article in Time. But it was my deep regard for the quality of thought and judgment which has directed all your work in art that led me to hope you might still be looking at new work.

May I offer my best wishes for your continued health and my earnest hope for your long presence in art.

Sincerely yours,



Edith Carlson.

Box 207,  
Cape Porpoise, Maine.

due to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



JOHN POGZEBA

CONSULTANT, CONSERVATOR AND APPRAISER  
OF  
FINE ARTS

MEMBER OF



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

600 South Emerson St.  
Denver, Colorado  
January 8, 1967

Mrs. Dale Carter  
6626 S. Evanston Circle  
Tulsa, Oklahoma

Dear Mrs. Carter:

Thanks for your letter of December 12th.

The box with your two paintings reached us and John will try to sell them for you. It may take some time but we hope we can find a buyer for them.

It was nice meeting you and the family while we were in Tulsa. We loved your home so much and I am sure you had happy holidays there with your children and grand children.

Our holidays were busy ones here also with the children and grandchildren. There were far too many parties and its good to go at a slower pace again.

We had no snow for Christmas in Denver altho there was an abundance in our Ski areas.

We both send our warmest greetings to you and all the family.

Most sincerely,

*Elsa Pogzeba*



12600 Kilbourne Lane, Bowie, Maryland 20715

January 3, 1967

Mr. Howard Rose  
The Downtwon Gallery  
465 Park Avenue  
New York, New York

Dear Mr. Rose,

The paintings were in Dr. Gerdt's mind from near the beginnings of our talks about the collage. We both thought they would be relevant to the collage because of the use of the background material which shows through the paint in "Untitled", and because it would give a more complete idea of his activity during 1924-1930. I believe he mentioned borrowing a few examples of painting to Mrs. Halpert the day he was in your gallery. Also, I think he felt that the number of collages was small, and so some paintings could easily be included in the physical surroundings of the Maryland gallery.

I hope it will be agreeable with Mrs. Halpert to lend some -- if she wishes to limit the number please let us know.

Many thanks for your help.

Sincerely,

  
Dorothy Johnson

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January 12, 1967

Mrs. Bruce Johnson  
12600 Kilbourne Lane  
Bowie, Maryland 20715

Dear Mrs. Johnson:

Mr. William Lane was here today and delivered the two Doves which he promised for your exhibition. We are holding them for pick-up, which will include our loans as well, a list of which has been mailed to Mr. Gerdts - with only a few eliminations which Mr. Rose explained in his letter accompanying the list.

I was under the impression that some Folk Art was to be included as well, but as far as I can gather, no such arrangements have been made and I am quite sure that nothing had been selected specifically. Shall we let this drop or have you other plans in this connection? Please let me know.

Meanwhile, you may relax about the Lane pictures, which are here. Best regards.

Sincerely yours,

EOH/tm



# THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director  
Consultation by appointment only  
Telephone: Plaza 3-3707

465 PARK AVENUE  
NEW YORK, N. Y. 10022

January 11, 1967

Mr. Bernard Reis  
10 East 40th Street  
New York 10018

Dear Mr. Reis,

In answer to your letter to Mrs. Halpert concerning the 2 missing items from the Rattner list:

#1981, Le Boucher, 1964, is the item listed at the bottom of the page as having been donated to the Whitney (by Mr. Rattner) to be auctioned off for their building fund. I mistakenly gave it the number 1865. It is the same painting.

Gomarras #1, drawing, is still being hunted down. We have no record of it. I have tried for several days to phone Mrs. Rattner to see if possibly she could furnish some clue to its whereabouts but cannot seem to get her in. The hunt continues, and as soon as I have definite information I will let you know.

Sincerely yours,

*Howard Rose*

Howard Rose

DAVIS • DOVE • KUNIYOSHI • G. L. X. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH

M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO

WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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# HONOLULU ACADEMY OF ARTS

## HONOLULU, HAWAII

Received of DOWNTOWN GALLERY  
485 Park Avenue  
New York, N. Y. 10022.

the articles listed below, as a LOAN to the Honolulu Academy of Arts

from \_\_\_\_\_ to January 5, 1967 (or as soon as possible thereafter)  
The Trustees of the Academy wish to thank you for your interest and help.

*Marvella A. Hart*  
Mrs. Fritz Hart

Keeper of Collections

Academy Number	DESCRIPTION OF ARTICLES	Value
L-27,598	DISTANT HILLS, oil by Isami Doi (1964)	\$1,000.00
L-27,599	MEDITATION, oil by Isami Doi (1961)	\$ 800.00
L-27,600	EARLY SPRING, oil by Isami Doi (1960)	\$ 750.00
L-27,601	KAUAI CANYONS, oil by Isami Doi (1964)	\$1,000.00
L-27,602	LINGERING MISTS, oil by Isami Doi (1962)	\$ 750.00
ISAMI DOI MEMORIAL EXHIBITION		

The Academy will exercise the same precautions in respect to LOANS that are used for the safe-keeping of its own property. Arrangement for special insurance will be made at the written request of the lender.

for to publishing information regarding sales transactions. searches are responsible for obtaining written permission out both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information by be published 60 years after the date of sale.



January 7, 1967

Mr. Carl Dennison  
Butler, Wick & Co.  
Union National Bank Bldg.  
Youngstown, Ohio 44501

Dear Mr. Dennison:

Please forgive me for being so late in my reply, but it was rather difficult for me to decide on what to send you in the way of photographs and when I finally thought I would take a chance, discovered that our photographer was much too busy with the pre-Christmas jobs he had for a number of museums and galleries to accept any more orders. Subsequently, I went off on a cruise and am now getting back to my dictation folder.

It might be of interest to you that Joe Butler just acquired a Stuart Davis painting - the first we were permitted to sell since the artist died - and, of course, I gave him first chance in this instance. The painting will be shipped to Youngstown shortly. Also, I now have placed the order for several photographs of paintings which I thought might be of interest to you and will send on the prints as soon as they arrive.

I hope you will have occasion to be in New York soon and will pay us a visit. It will be nice to see you.

My best regards.

Sincerely yours,

EGH/tm

*[Handwritten signatures and initials]*

*[Handwritten signatures: Bordeau, Starnes, Water]*



answers to some questions you might want to know -

1. I have never studied art - except by the books on Chinese art at the Library and special books on the Chinese written language. I have ordered put out by the University.
2. I am 54 yrs old - (55-11 of Oct -)
3. only a grade school education.
4. widow with only a widower pension - no income -
5. I live with my daughter and her family.

Paintings ② water color - ancient Chinese style.

- ① Paper - rice paper - Imported
- ② Brushes - both Chinese and red sable.
- ③ Style of Calligraphy - Bone writing (American style)  
Seal characters - Chinese name
- ④ I have ~~both~~ 3 seals on the paintings  
of which one is a trade mark
- ⑤ Black and White - and Colored

Could you help me to market my Paintings  
if so please explain details as much as possible  
as I am not familiar with the art circles etc -  
If not Could you please refer me to some one  
who can.

most Sincerely Ethel Chen



January 14, 1967

Mr. C. H. Peterman  
Mercantile-Safe Deposit & Trust Co.  
13 South Street  
Baltimore, Maryland 21202

Dear Mr. Peterman:

Thank you for your letter and the check which was enclosed. As you requested, we are sending you a receipt for the total sum of \$35,000.

I trust that I will have the pleasure of seeing Mrs. Forsyth on her next trip to New York and want to pass on my regards to her.

Sincerely yours,

EGH/tm

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SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

January 4, 1967

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith:

Thank you for your good letter of December 28.

Unfortunately, much as I would like to, I will not be able to make the opening party for the Zorach sculpture on January 9th. Say hello to the Zorachs. I would like to have the National Collection of Fine Arts represented, and since Richard Wunder will be in New York on that day I have asked him to stop in. If at all possible he will do so, probably after 5:30 p.m. As soon as I can get to New York, I shall look in, for of course I want to see the show while it is up.

X [ You will hear from me soon concerning the Merry-Go-Round and the Eaton fresco. The staff is hunting for answers to your questions.

All good wishes for you throughout the new year.

Sincerely,



David W. Scott, Director  
National Collection of Fine Arts

*Of course, we were all sorry to miss you when the family dropped in - but I'll forgive you if you had a good vacation and got a good rest!*  
*David*

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January 7, 1967

Mr. S. Dillon Ripley, Secretary  
The Smithsonian Institution  
Washington, D. C. 20560

Dear Mr. Ripley:

In going through some of my Folk Art material that has been tucked away for a long period, I discovered a package containing pamphlets, advertisements and other data pertaining to a taxidermist, with details of various birds, etc. This package was included in a purchase I made of some absolutely fascinating 19th century sculpture produced by someone who devoted most of his time to taxidermy - as an employee of the Frank Blake Webster Company of Hyde Park, Massachusetts and others; and devoted all of his spare time to the production of a large variety of sculpture, all of which (I think)

I purchased a good many years ago. There are three fascinating versions of eagles and others of animals and combinations of figures with horses. When you are next in town, you might be interested in seeing all this material, but I was particularly eager to have you see the publications, as I thought they might be of interest to you.

Also, I should like to impose on your good nature and am enclosing a photograph of a large sculpture I bought many years ago. This is a bird, but since you straightened me out on the Harnett painting, I thought you might straighten me out on this one, as I have called it three different breeds of bird and to date everyone has told me I was incorrect, but no one knew exactly what it was. I am enclosing a self-addressed return envelope and will be most grateful if you would just jot down on a slip of paper the name of the bird so that I can list it properly in my record books. The sculpture is in storage, but fortunately I had it photographed some years ago.

In any event, I hope that you and Mrs. Ripley will pay us a visit shortly and look forward to seeing you.

Please accept my belated wishes for a very happy New Year.

Sincerely yours,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

January 11, 1967

Photographs of Ben Shahn Prints requested from The Downtown Gallery  
by Kneeland McNulty, Philadelphia Museum of Art, P. O. Box 7646, Philadelphia  
1, Pennsylvania

Clements 50-832

" 50-835

no number given

Baker 38-169

" 35-230

" 29-305

" 29-304

" 11-771

" 41-933

" 29-306

" 20-836

" 11-770

" 11-767

" 10-118

" 11-766

" 29-599

" 29-601

" 29-603

" 29-600

" 29-604

" 29-602

" 33-097

" 33-097

" 35-924

no number given

Alphabet and Warsaw

Alphabet and Maximus

Branches of Water or Desire

✓ Maximus

✓ Decalogue

✓ Cat's Cradle

✓ Lute and Molecules

Triples Dip

— Three Penny Opera, Monotype

The Scientist

Mine Building

Patterson

Calabanes

Phoenix

Silent Music

The Handshake

Immigrant Family

Vandenberg, Dewey and Taft

4 1/2 out of every 5

Maternity Clinic

Seward Park

Laisses Faire

Silent Night

Haggadah

Lute, silk screen, 1957 Unique

or to publishing information regarding sales transactions,  
sections are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.



January 14, 1967

Mr. Charles Weitzman  
5 Westminster Road  
Utica, New York

Dear Mr. Weitzman:

In going through a file, I came across a note to the effect that you were interested in the work of William Zorach. It occurred to me therefore that you might be interested in the enclosed catalog of a show now current. This, as you will note, includes a complete cross-section of his work produced during the last ten years of his life.

There is such an extraordinary variety of subject, medium and technique that I would very much like to have you see the exhibition. I am sure that you will enjoy it tremendously and I hope that you will have an occasion to be in New York soon and that we will have the pleasure of a visit from you and Mrs. Weitzman.

Sincerely yours,

EGH/tm

C16

12/17/65

Affection 3000

John

Memoranda 800  
SS.

also Return

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# FRATELLI FABBRI EDITORI S. R. L.

PUBLISHERS - EDITEURS - VERLAG - EDITORES

91, Via Mecenate Milano (Italy)

Telex: 82321 FABBRI

Rif. EF/gr/19

(da citare nella risposta)

Milan, 11th January, 1967.

Mr. Howard Rose  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Sir,

please excuse us for troubling you  
by applying to your kind cooperation.

Our Publishing House is editing an  
artistic work at encyclopaedic character de-  
dicated to "The History of Music".

On one of the forthcoming issues,  
exactly on the 128th issue, we should like  
to publish a drawing by Ben Shahn, entitled:

- "Luis Armstrong" (1956)

We would be grateful to your allow-  
ing us to publish it.

Thanking you in advance, we remain,

Yours faithfully  
Fratelli Fabbri Editori  
(dr. Edda Fonda)

*Louis Armstrong, 1956  
Gouache 10x12"  
Collection: Irving Brown  
(They have photo.)*

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DOUBLEDAY & COMPANY, INC. Publishers



277 PARK AVENUE, NEW YORK, N.Y. 10017 TEL: 212 TA 6-2090

*Anchor Books*

January 10, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Today we received a glossy print of "Ursine Park" by Stuart Davis from the I.B.M. Corporation as well as their permission for us to use it in our book THE 1940s.

I had originally asked you if you could send us a glossy print of this picture but since we have now received one, you can disregard this request. We look forward to hearing from you further on this.

Sincerely,

*Susan C. Trotman*

Susan C. Trotman  
Anchor Books

*Copy sent to Dreble  
1/11/67*

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January 14, 1967

Mr. Richard Hood, President  
American Color Print Society  
2022 Walnut Street  
Philadelphia, Penna. 19108

Dear Mr. Hood:

I am glad that you reminded me about the award  
and you will now find our check enclosed.

With the unfortunate experiences I have had  
during the past few months on practically every  
occasion when I have travelled by plane or by  
train, I don't dare commit myself to any trips  
in the near future. However, if it is at all  
possible, I will be very glad to attend the  
opening on March 10th.

My best regards.

Sincerely yours,

102 Will give a check for \$100.00 to the  
society dated July 1, 1967.

EGH/tm

102 Will give a check for \$100.00 to the  
society dated July 1, 1967.

102 Will give a check for \$100.00 to the  
society dated July 1, 1967.



The National Institute of Arts and Letters



633 WEST 155 STREET • NEW YORK, N.Y. 10032

December 5, 1966

Dear Edith:

Thanks so much for your letter of December 6. Sorry that we misspelled the name of Tseng Yu-Ho and changed her sex in our letter to you; however the catalogue of the exhibition listed her name correctly, as per enclosed.

I am delighted that both she and Morris Broderson will be in our forthcoming exhibition.

As ever,

*Jelcea*

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

FG:lk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

12600 Kilbourne Lane, Bowie, Maryland 20715

January 14, 1967

Dear Mr. Rose,

Thanks for your letter and the information. We understand perfectly your not wishing to loan The Sea I.

About "Miss Woolworth" -- I knew of course that it was destroyed, but there is a black and white photo in one of Mrs. Halpert's scrapbooks. We hoped to include photographs of all of Dove's collages in the catalog, and that would be of special interest since it is no longer extant, an early collage, and related to "10¢ Store". Would it be possible to have your photograph copied? We could have it done here. There may be a time problem, but it seems important. Mrs. Halpert did indeed mention the delicate condition of "Mummified Fruit" -- but I took it to mean that hand carrying and special care would be necessary. Whatever you feel about loaning it will, of course, be understood completely. If the decision is negative, would it be possible to substitute another shadow-box construction? Perhaps a hair or feather wreath? I would very much like to have something in a shadow box, if you have anything loanable.

Enclosed are the loan forms for the folk art works I discussed with Mrs. Halpert. My apologies for tardiness; I had it checked off my list, apparently without cause!

We hope to get the catalog to press by the end of next week.

Again, thanks for all your help.

Sincerely,



Dorothy Johnson

P.S. Dr. Gerdtz is taking care of "pick-up" and I expect he will soon let you know precisely when that will be.

or to publishing information regarding sales transactions, senders are responsible for obtaining written permission in both sales and purchase involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 60 years after the date of sale.



List of Available works:

1. "Victory" Torso - French Marble. 43" High. See Baur plate 63 . 1945

Price: 15,00. Collection of the Children.

This has always been considered one of my father's finest works. A bronze edition of six has been completely sold, the last sale being to the University of California at Berkley.

2. "Wisdom of Solomon" Limestone. 59½"Hx27"Wx25" deep. 1966

Price: 22,000. Estate of William Zorach.

This was my father's last work, completed the year he died. It was exhibited for the first time in the current exhibition of the Downtown Gallery.

3. "Newborn" - Marble (Travertine) 57" x 30" c. 1962

Price. \$24,000. Collection of the Children.

This work has never been exhibited although a smaller carving has been shown at the Downtown Gallery. It is only remaining stone carving of my fathers that has not been sold representing the mother and child motif.

4. "Child on Popy" - York fossilmarble. 25" high. See Baur plate 39. 1934

Price: \$11,500. Collection of the Children.

5. "Seated Dancer" - Tenn. Marble. 36" H. 1950.

Price: 9,000. Collection of the Children.

6. "Family Group" - Brazillian Walnut - 1927 - 2'x5'H -See Wingert plate20

Price: 20,000 (2) . Collection of the Children.

These two beautiful panels haven't been shown for years and were done at the same time as the Schwartzenbach doors. The only other large wooden panels my father did are in a Federal Court House in Tennessee.

7. "Tree into Woman" 1945. Rosewood. 55"H. See Baur plate 59.

Price: \$12,000 . Collection of the Children.

This work has been exhibited many times.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

rior to publishing information regarding sales transactions, weathers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 10, 1967

Atelier Chapman Kelley  
2508 Maple Avenue  
Dallas, Texas

Gentlemen:

We are about to write to Mrs. Grillohess regarding several matters and would like to include a report on your Ostesen consignment.

Would you be good enough therefore to let us know whether any sales were made during your Christmas Exhibition - and when you plan to have the one-man show.

A prompt reply will be appreciated.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert



✓

January 13, 1967

Mrs. Malcolm Chace Jr.  
99 Power Street  
Providence, R. I.

Dear Mrs. Chace:

No

At last I put my foot down and advised the Smithsonian Institution that we have decided to withdraw the Sheeler from the list of "possible purchases" and therefore I am writing to advise you that PLUMS ON PLATE is now available for private purchase. We have placed a sale star on it to avoid any further complications as I do want you to have first crack, if you are still interested.

I hope that you can pay us a visit while the Zorach exhibition is still on. I am sure you will find it a fascinating experience to see what a truly creative artist can produce during the last ten years of his life.

In any event, your visits to the Gallery are always a great pleasure for me and I look forward to seeing you and Mr. Chace in the near future. And please accept my rather belated wishes for a very Happy New Year.

Sincerely yours,

ROH/tm

for publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



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January 10, 1967.

Mr. William Lane,  
Holman Street,  
Lunenburg, Mass.

Dear Mr. Lane:

We have reference to the two Baskins which we purchased from you, "The General in the Field", 1964 and "Man with Outstretched Arms", 1961.

Will you be kind enough to let us know whether you prefer that we credit your account with these, or forward our check to you in payment for them.

Yours very truly,

THE DOWNTOWN GALLERY INC.

Per: \_\_\_\_\_  
Bookkeeper

JB:J

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

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January 13, 1967

Mr. Tracy Atkinson, Director  
Milwaukee Art Center  
750 North Lincoln Memorial Drive  
Milwaukee, Wisconsin

Dear Tracy:

Quite some time ago, when I had the pleasure of seeing you at the Gallery, you expressed an interest in Zorach.

Although you no doubt received a catalog of our current exhibition featuring the work produced by Zorach during the last decade, I thought I should send you a separate note calling special attention to this event. There are many new sculptures shown for the first time - in a variety of stone and bronze. The range of subject matter is extraordinary and I would love to have you take a complete tour of the main gallery, where these are featured. I do hope you plan to be in New York shortly.

Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

C16 9/27

Zorach -  
A AF

Worthen & Child  
Indiana

12M

6500



3371 Kauhianan Dr.  
Honolulu, Hawaii  
96817

January 9, 1967

Dear Mrs. Helpert:

Enclosed is a check for \$2000.00,  
representing the balance due on our purchase  
of Abraham Rattner's "Potato Landscape".

I am sorry that this payment has been  
somewhat delayed, but I believe we discussed  
an anticipated bonus in January and payment  
in full at that time.

My wife and I are both looking forward  
to seeing you again on our next visit to  
New York.

Sincerely yours,

Edward H. Wakarusa

291 Orange Street  
New Haven, Conn.  
January 12, 1967

The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Re: "Gandhi, 1965  
Ben Shahn, #41

Dear Sir:

The above named silk-screen arrived on 1-11-67;  
however, there were several folds or creases in  
the parcel which have apparently affected the  
reproduction.

I have already taken it to a local gallery for  
framing and have been told that it cannot be determined  
before Monday, January 16th whether or not  
these creases can be removed in mounting. For  
this reason, I shall delay in returning the  
signed invoice (11017) regarding "condition of  
goods received".

I shall correspond with you as soon as I have  
more definite information.

Your anticipated cooperation is appreciated.

Very truly yours,

*M. J. Cherry*  
(Mrs.) M.J. Cherry

or to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 11, 1967

Edith, dear,

We called you on our way through New York en route back to Canada. You were not there, but I did have a nice visit with Tracey. He told me that you had had surgery on your eye, and reassured me that you were all right. When I got back, there was your card from the "Shalom." I'm so glad you finally got away for a few days, at least, but knowing you, I'm sure you're hammering away as usual. Every time I think of our last bagel-and-lox luncheon together where I met your Nathaly, I keep remembering the Brodersons -- they are ~~now~~ haunting.

Yousuf and I were also on a "cruise" on the Italian boat "Leonardo da Vinci." The only contemporary art were some highly romantic sculptures by Mascherini which dominated the dining room. The wallpaper was blown-up DaVinci notebooks -- cornball. The boat consisted of parents who had abdicated and allowed their children to rule the kingdom, of inveterate shoppers who could have done better at Incredible Alexander's, and scantily-clad ladies whose eyes reflected, not the glow of the setting sun, but the bachelor in the next deck chair. When I noted the bagels in the midnight ~~me~~ buffet, I knew the ecumenical movement was working!

Wish I could see the Zorach exhibition. Please, if you see Mrs. Zorach, do give her our best. So far, I still like the oval nude

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H. O. GERNGROSS & CO., INC.

200 West 57th Street, New York 10019 • Plaza 7-2772

January 4, 1967

Mrs. Edith Gregor Halpert  
Downtown Gallery  
538 Madison Avenue  
New York 10022

Dear Mrs. Halpert:

We received today your check for our bill #13221 of October 31, 1966, and were distressed to see that you had deducted \$113.40. We assume this amount refers to the World Journal Tribune ads of October 16 and 21.

My original notes indicate that I had received verbal instructions from you after the WJT deadline. I had no time to send you a WJT proof and no time to make corrections in the WJT after you received the first New York Times proof.

As a business woman I am sure you understand the economics of the situation. Naturally we paid the WJT in full as they were not responsible for the omissions. Incidentally the ad could not have been completely worthless to you---only 4 out of the total of 21 names were omitted!

I do hope you will reconsider.

However if you persist, we would be put into a very difficult position. We could not accept verbal instructions any longer from your gallery. For both our sakes we would have to have all ads in writing and confirmed. This

a d v e r t i s i n g

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



January 2, 1967

Mr. Paul Planert  
4615 Fifth Avenue  
Pittsburgh, Pennsylvania 15213

Dear Mr. Planert:

We did find WHEATFIELD and did get a price on it.  
There is only one left. WHEATFIELD a silk-screen  
in color is \$350.00. If that is satisfactory, I  
will ship this with THE POET in black and white,  
priced at \$225.00.

I have set these aside and will await your answer  
before taking any action.

Sincerely yours,

EGH/lf

S H E L B U R N E



M U S E U M

INCORPORATED

*Founded in 1947 by Mr. and Mrs. J. Watson Webb*

SHELBURNE, VERMONT

05482

Office of the Director

Shelburne 985-3344

Area Code 802

January 12, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park - Ritz Concourse  
New York City, New York

Dear Mrs. Halpert:

Mistakingly, I put down that July 17 through 21 is open. Actually this is the week that Mr. Eric de Jonge will speak instead of July 10 through 14. To add to the error in dates, Mr. Fried will not lecture August 7 through 11, but rather July 10 through 14.

If this is clear in your mind, the week of July 24 through 28; July 31 - August 4, and August 7 through 11 is open to you. Since you originally said that you would prefer a week late in the summer, perhaps you will be able to select one of these three weeks. I regret having caused you any confusion, but I am sure that everything will work out for the best.

In haste but with every kind wish to you,

Sincerely yours,

Bradley Smith  
Ass't. to the Director

BS/r  
CG: Mr. Frederick Fried  
Mr. Eric de Jonge

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January 3, 1967


Edith Gregor Halpert  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

We were sorry to learn of the loss of your earring. Upon receipt of your inquiry we made a thorough check of our local facilities and records. We also checked with the Port Authority Police department.

Unfortunately, the results were negative. If your earring is turned in or found at a later date we shall be most happy to notify you.

Sincerely,

  
J. W. Higgins  
Station Manager

JWH:bwf

-3-

as he might have been in a past, now long gone, if indeed it ever existed. The Theatre must attempt to shock its audiences into recognition and discovery -- recognition of the plight of modern man and discovery that he is not alone.

The Penobscot Foundation proposes to undertake a project of exploration, in an attempt to find the ways the Theatre must take on its long journey forward -- not back. We are starting with a small group -- seven (a magic number; the Theatre is sore in need of magic) -- dedicated and talented individuals whose experience covers the full spectrum of the Theatre and its companion arts. We are going to spend a good deal of time investigating ritual -- ceremony -- celebration, what these concepts mean now and how we can get audiences to become participants. We want to find out whether myths -- particularly modern myths -- will evoke a response from an audience. There is a lot of new research on dreams -- we think the Theatre should perform some dream functions -- we want to see if it can. We'll be busy. We'll need a lot of help. Please call us and talk to us about it.

Will Gould  
PENOBSCOT  
13 Commerce St., N.Y.C.  
YU 9-6471



812 FIFTH AVENUE  
NEW YORK, N. Y. 10021  
TEMPLETON 8-2369

1-6-67

Gentlemen:

I am enclosing another  
check of 100.00 for the  
Zorach sculptures which  
I bought on January 17.

According to my record  
I owe you now the  
balance of 135.00 which  
I shall pay next  
month.

Very truly yours,

Wraymont G. Enoch.

↓  
E NOCH

Is this correct?

This is all paid up.

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 11, 1967

Mr. William Gerdts  
University of Maryland Fine Arts Gallery  
College Park, Maryland

Dear Bill,

Here at last are the completed loan forms and photos. You will notice that some of the paintings and one collage have been eliminated. The collage is easily explained: we need at least one in the gallery at all times — simple business procedure. As for the paintings, we simply do not have enough of the period you selected (1920-30) to lend so many to one place. There are constant demands for Dove loans — 2 very large groups are going out in the near future — and, again, we just have to keep some on the premises for customers. I think you'll understand.

Of the items that are for sale, only one may be sold, and only to a museum. (I refer to the collages) This has to do with supply. There are no more.

I wrote William Lane to rush his SEA to the Boston Museum.

Happy New Year to you and Mrs. Johnson.

Sincerely yours,

Howard Ross



January 3, 1967

Mr. Jay R. Wolf  
26 East 63rd Street  
New York, New York

Dear Jay:

I hate to think what you think of me. I did not acknowledge your very beautiful note which you sent way back at our 41st Anniversary. I put all the nice messages in a folder and could not locate it and just came across it a few days ago. You will have to forgive me and so will all the others, as you know I went to the hospital shortly after and am still a little groggy. Although the Caribbean cruise gave me 8 days of complete rest (little sunshine, but I didn't mind) and I really feel human once again. As a matter of fact, I should love to have you come to dinner one evening when you are free, as it is always a pleasure to see you.

Incidentally, upon rereading your lovely message, it suggested to me the idea of having it blown up to a poster to prove that I am not as evil an employer as some people think. In any event, I want to tell you that I will treasure this and will put it in my archives file together with some other nice statements I have received, so that posterity won't have me recorded as a B.

My very best wishes for a happy New Year and do let me hear from you.

As ever,

EOH/tm



*Call me*

January 14, 1967

Mr. Bernard Reis  
10 East 40th Street  
New York, New York 10016

Dear Bernard:

After many tries, I finally reached Abe last evening and I think it is very important that you and I have a chat about the entire situation, so that the current mood may be altered.

The carpenter is revising our stock room, increasing filing space considerably and we plan to spend the following weekend installing all the paintings in the order to which we had been accustomed before two ex-employees with personal difficulties messed up our once-ideal arrangement and omitted entries here and there. We are hiring a special clerk to concentrate on new stock sheets after a complete hand check is made and will then send out receipted reports of all consigned items. Such a report will be sent to the Rattners within two weeks or so. Meanwhile, early next week our bookkeeper will prepare the records for you, indicating work sold and unpaid-for and indicating when we hope to receive the final balance. As you probably know, today's clientele depends largely on the installment arrangement and we will send you a check representing what we have collected to date and the balance still outstanding and, in one instance, full payment on a sale made some time ago and paid for this week.

However, I would very much like to discuss the current situation which exists between the Rattners and the Gallery, particularly since I was forced to write a letter severely criticizing the outside transaction with The Contemporaries. This is my first experience in 41 years with a dissatisfied artist and wife and I feel that an intermediary is vital at this point. I do hope that you will serve in this capacity and will let me know when a meeting between us will be convenient for you. I look forward to hearing from you shortly and hope to see you.

Sincerely yours,

EOH/tm

P.S. I don't know whether the Rattners reported that I had gone through a very serious illness, which lasted a considerable period. Now I am back on the job and gradually getting everything back to the

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MUSEUM OF FINE ARTS

Boston, Massachusetts 02115

DEPARTMENT OF PRINTS & DRAWINGS

Jan. 9<sup>th</sup> 1967

Mrs Edith Stalpert,

Director The Downtown Gallery,

465 Park Avenue,

New York N.Y. 10022.

Dear Edith:

Eleanor Sagre showed me  
this morning three Marion photographs  
of the group you would make avail-  
able. They all are interesting and  
important. I hope Perry Rathbone will  
agree to our having one if not two  
which I would very much like.

However, with Perry it is now

F

January 13, 1967

Mr. Harry Greaver, Director  
Institute of Arts  
314 South Park Street  
Kalamazoo, Michigan

Dear Mr. Greaver:

Thank you for your letter, which contained such pleasant news.

Since you mentioned that a check was forthcoming, I thought it would be advisable to send you an official invoice immediately, so that it may go through the routine channels. Please don't interpret this as a dunning letter, but I am merely following the usual procedure.

I am sure that you and the trustees are pleased that you selected the Zorachs when you did, as in our current exhibition (I wish you could see this) the prices of his work have been considerably advanced by the estate.

Also, I am delighted that you acquired the Marin. No doubt you know that this is a painting we withdrew from our own inventory, making it possible to price it way below the current market value. Since the purchase is a fait accompli, this is not sales talk, but I think it is important for the trustees to know how well and how timely you make your choice of works to propose.

My best regards - and I hope you will have occasion to be in New York in the near future.

Sincerely yours,

EGH/tm

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# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

January 6, 1967

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York City, New York

Dear Mrs. Halpert:

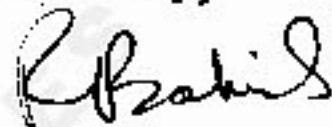
Mr. Howard Rose of your gallery suggested that I write you.

The Circulating Exhibitions Department of the Museum of Modern Art has organized an exhibition entitled AROUND THE AUTOMOBILE for which Mr. Russell Cowles has agreed to lend us his Stuart Davis Gas Pumps (16 3/4 x 15").

Would you please let us know what insurance value for the work we should indicate on the loan agreement form?

Thank you for your kind assistance.

Sincerely,



Rosette Bakish  
Circulating Exhibitions

*gmsche 1938*

*4250.*

for publishing information regarding sales transactions, someone is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# The HOWARD SAVINGS INSTITUTION

MAIN OFFICE, 768 BROAD STREET • NEWARK 1, NEW JERSEY

TELEPHONE MITCHELL 3-1000

GRACE J. ALTEMUS  
ASSISTANT SECRETARY

January 4, 1967

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

The Women's Forum, a club for professional and executive business women in Newark, New Jersey, meets for luncheon the third Thursday of each month at 1 p. m. in a private dining room of the Robert Treat Hotel, 50 Park Place, Newark, New Jersey, to hear outstanding women speakers in various fields of endeavor. (Speech promptly at 1 p. m. for about 20 minutes followed by luncheon)

We are now scheduling speakers for the 1967-1968 club year. Realizing your very busy schedule, we know you will understand the reason for this very early letter requesting the honor of your presence as guest speaker.

May we ask which of the following dates is most convenient for you to be with us:

1967 - September 21, October 19, November 16, December 21.

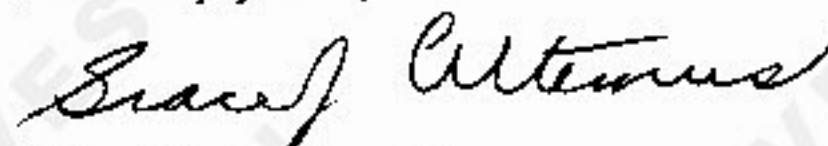
1968 - January 18, February 15, March 21, April 18, May 16, June 20, July 18, August 15.

and will you kindly advise your honorarium, if any.

It is our sincere wish that we may have the great honor and privilege of your presence as one of the notable women to come before us.

Thank you very much for your reply within two weeks, so that we may go on to fill the remaining dates with other speakers. In your reply, may we have the title of your speech? An envelope is enclosed for your convenience.

Sincerely yours,



(Miss) Grace J. Altemus  
Founder of the Women's Forum

Enc.

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January 14, 1967

Mrs. Jacob Kaplan  
53 East 80th Street  
New York, New York 10021

Dear Mrs. Kaplan:

I recall your last visit to the Gallery and your enthusiasm for the Zorach bronze CAT.

As I was setting up the exhibition, I was hoping that you would be at the opening party and regret that you did not join us on that occasion.

And so, I am following up to suggest that you come in at your convenience as I am sure you and Mr. Kaplan will be delighted with all the "goodies" on view and will see another CAT - one of the last sculptures carved by Zorach - which I am sure you will find entrancing. In any event, you must come to see this very exciting exhibition, representing the last decade of Zorach's contribution. I look forward to seeing you.

Best regards.

Sincerely yours,

EGH/tm

*bronze big cat*

3500.-

X out  
January 14, 1967

Mr. William Gerdts  
Department of Art  
University of Maryland  
College Park, Maryland 20740

Dear Mr. Gerdts:

We finally received the photographs of the Doves you are borrowing from us and if you wish to have prints also of the collages you have been unable to obtain, I will see what we have to complete the collection - in addition to those that Howard mailed to you several days ago. This will include those owned by the Museum of Modern Art and whatever else we can find in our files.

Evidently Mrs. Johnson requested only one Folk Art "collage", which is already coming apart. There is one very tiny but remarkable example in the field which would fit in ideally and several which combine embroidery and painting on silk, while two or three merely have applique - one has fringe and another gold applique - also a painting on silk. I will see whether we have loose prints, which I will include for your consideration together with a description. You can then judge which of these would be of interest to you.

I expect to see Mr. James B. Lynch Jr. the latter part of this month and we will discuss the lecture at that time. I think I can handle this without sounding like a merchant. However, I want you to know that he is the only artist of the entire group whom I never met except a few days before he died, but I do know enough about him and can use some interesting quotes which appeared in the press to make it lively. In any event, I will discuss it with your confrere and we can then make a decision. There is sufficient time between his visit and March 13th.

Best regards.

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information maybe published 60 years after the date of sale.



DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

*Anchor Books*

January 12, 1967

The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Sirs:

We are publishing a book entitled THE 1940s in our paperback Documents in American Civilization Series and afterwards it will be brought out in a hardcover edition. The editor Chester E. Eisinger would like to include the 1946 painting of Ben Shahn's entitled Hunger, a copy of which is attached. We would like to obtain world rights for both the paper and hardcover editions in the English language and would like to be able to use the picture editorially inside the book. We would like also to obtain an 8" x 10" glossy print of this painting.

Thank you for your help and we look forward to hearing from you at your earliest convenience.

Sincerely,

Susan C. Trotman (Mrs.)  
Anchor Books

Enclosure

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

## CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL  
CHAIRMAN OF THE BOARD

R. W. McFALL  
PRESIDENT

## SYMBOLS

DL - Day Letter  
NL - Night Letter  
LT - International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA232 (45)(06)BA583

B PFY009 PFZ1 PFZ1 NL PD

PF NEW YORK NY 5

MRS EDITH HALPERT

RITZ TOWERS 59 ST

ND PARK AVE NYK

TEDDY KOLLEK MAKING BRIEF VISIT NEW YORK. REQUESTS MEETING WITH YOU AND OTHER FRIENDS ISRAEL MUSEUM PARTY HIS HONOR OUR HOME 33 EAST 69 STREET NYC MONDAY JANUARY 9 8:30 PM TEDDY AND EDWARD

WARD M M WARBURG ANXIOUS BRING US UP TO DATE ON PROGRESS MUSEUM ACTIVITIES AND EXCITING NEW PLANS. PURELY SOCIAL OCCASION. PHONE ME TR 9 6052 LET ME KNOW YOU WILL COME

MRS ARTHUR O KRIM

33 69 9 8:30 TR GO YPTW  
SF1201(R2-66)

516-HU2-0195  
PINK POL & enter both phone #s

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 3, 1967

Mr. Alvin H. Baum  
135 South LaSalle Street  
Chicago, Illinois 60603

Dear Mr. Baum:

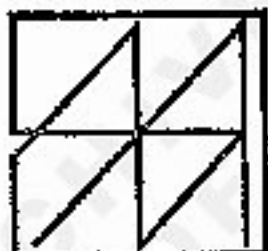
When I returned from a vacation cruise, I found a  
huge batch of correspondence which had accumulated  
and somehow there was my letter of last December  
on which you had noted in red, "So? What happened?"  
I am deeply puzzled as to whether this was just mis-  
filed in the folder or whether you dug up the old  
letter as a reminder to me. Won't you please let me  
know.

Meanwhile, my belated wishes to you for a very happy  
New Year.

Sincerely yours,

EGH/ta

ALLEN MEMORIAL ART MUSEUM



50TH YEAR

OBERLIN COLLEGE

OBERLIN, OHIO

January 11, 1967

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Thank you very much for allowing us to keep the photographs of the Doves for so long. We like the charcoals but are more interested in acquiring a painting or possibly a collage. You did not mention whether any collages are available.

I am planning a trip to New York for the end of this month, probably between January 30 and February 2 or 3. Could I please make an appointment with you to choose one or two works by Dove to be sent out on approval for the museum. I should also like to have the opportunity to look through your photographic and archives material which you mentioned in your last letter.

I look forward to hearing from you as to which day or days would be most convenient for you.

Sincerely yours,

(Mrs.) Jan Keene Muhlert  
Curatorial Assistant

JKM:gk

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DOUBLEDAY & COMPANY, INC. *Publishers*



277 PARK AVENUE, NEW YORK, N. Y. 10017 TEL: 212 TA 6-2000

*Anchor Books*

January 4, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

I have written to the I.B.M. Corporation to obtain permission to reproduce "Ursine Park" by Stuart Davis in our book *THE 1940s*.

Attached are two copies of a letter of agreement describing the use we would like to make of this picture and if this is agreeable with you and the lawyer, we would also appreciate receiving an 8" x 10" glossy print of this painting.

Thank you for your help and we look forward to hearing from you further on this.

Sincerely,

Susan C. Trotman  
Anchor Books

Attachments (2)

*Copy sent to Dealer  
1/11/67*

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

# THE NEWARK MUSEUM

Your gift to the Museum is now included in  
a current exhibition. Please accept again our  
sincere appreciation of your generosity.

AMERICAN FOLK ART  
on view through October 15, 1967

- Becker Portraits (2)

*Pl. 1000 (See 1000)*

*Katharine Coffey*

Newark, New Jersey

Director

or to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
in both cases and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
recipient is living, it can be assumed that the information  
is published 60 years after the date of sale.



P. S. I am delighted that you managed to acquire the two Shahnas, on which as indicated on our invoice, we allowed the usual discount.

Very truly yours,

Enclosed for you are the two Shahnas, one of which is a very fine specimen of the work of the artist, and the other is a very fine specimen of the work of the artist.

Very truly yours,

I am very glad to hear that you have received the two Shahnas, and I am sure you will be very pleased with them. I am sure you will be very pleased with them.

I am very glad to hear that you have received the two Shahnas, and I am sure you will be very pleased with them. I am sure you will be very pleased with them.

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I am very glad to hear that you have received the two Shahnas, and I am sure you will be very pleased with them. I am sure you will be very pleased with them.

Very truly yours,

Very truly yours,





# AMERICAN HERITAGE

551 Fifth Avenue, New York 17, N. Y.

6 January 1967

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

In the next issue of AMERICAN HERITAGE we are running a story on the trial of John Brown in Kansas in 1859. In connection with this article, we have become very interested in the Horace Pippin painting of "John Brown Reading His Bible", done in 1942, which the Downtown Gallery repurchased from Mr. Edward Bragaline a few years ago.

The fact that the painting is by a Negro artist and depicts John Brown in such clear and vivid colors would make it an especially exciting illustration for our piece. I was wondering if you could help me to locate this painting, which may or may not be still in the possession of your gallery. We would need an 8 x 10 color transparency of the painting from which to reproduce, which could be taken by our own color-copy photographer if no transparency is readily available. Of course, we would be happy to credit the Downtown Gallery and/or the present owner of the painting, as well as to pay any reproduction fees.

As our color deadline is only a few weeks off, I would be grateful if you could let me know about the painting as soon as possible. I can be reached at American Heritage at MU 2 - 6550, extension 280.

I shall certainly appreciate any help you can give us on this.

Sincerely,

*Joanne Shapiro*

Joanne Shapiro  
Researcher

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1967. I. 3.

MOLNÁR SÁNDOR  
BUDAPEST XIV.  
ELZSÉBET KIRÁLYNÉ U 89.  
HUNGARY

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Sir!

I write to you on behalf of a group of young nonfigurative painters.

We have finished our studies at The Academy of Fine Arts in the early sixties, and since then we are working with all our mights create a Hungarian painting on the high, modern standard.

The difficulty of the orientation gets us to turn to you with a request.

Will you so kind, please, to inform us of the programme of your exhibitions - and if you have any possibility, let us share in any catalogues of them.

We do hope that this is the best way of following the happenings of the western artists - life with highest attention.

Yours faithfully: Molnár Sándor



connection with prints. Consequently, on all sales of the latter the full 10% commission - will have to be forth-coming directly after the exhibition closes.

And so, I look forward to hearing from you on this and the necessary arrangements to suit your needs.

January 7, 1968

Mr. Victor Tooper  
Reliable Fur Dressers & Dyers Ltd.  
400 Richmond Street West  
Toronto 2-B, Ontario, Canada

Dear Mr. Tooper:

No doubt you have seen press reports to the effect that Ben Shahn was quite ill. Fortunately, the reports were slightly exaggerated, as the doctors now say that he is coming along fairly well and after six weeks in the hospital will start to improve rapidly. We are all keeping our fingers crossed.

However, as I stated in my previous letter, I can arrange to send you a group of his graphics, a number of which are framed and a few merely matted.

I am enclosing a list of what we have available, indicating with an asterisk those that are framed and therefore marked at \$20. more accordingly. We have also set aside several drawings to increase the group and, together with your very handsome painting in the show, you will have an interesting over-all exhibition.

You will have to advise us how and where the shipment is to be made - whether you wish to use Railway Express or Air Freight. Naturally, the Beth Tzedec Congregation will be responsible for the packing, shipping and insurance charges. We will allow a 10% commission on all sales, which as a rule applies only to museums, but since this is for a cause, we will extend the same courtesy. Furthermore, since your exhibition is not due until May 7th, Shahn may let us have some more graphics, so that we can have a very complete cross-section of his silkscreens, all of which, as you know, he executes personally rather than the more usual custom of having serigraphs printed in the usual manner by one of the many companies which specialize in producing these from the artist's design. In each instance, Shahn carries out the entire process himself, whether there is only one screen (black) or whether it is in color, requiring several.

Will you please let us know your wishes in the matter, with the understanding that all expenses involved are assumed by the consignee. Also, while we extend the time payment plan (over a short period) for original paintings or drawings, we cannot do so in

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January 13, 1967

Mrs. Frazer Dougherty  
35 Beekman Place  
New York, New York 10022

Dear Mrs. Dougherty:

Some time ago you suggested that I communicate with you when we received new examples by Frederik Ottesen.

Since we did not send out notices of a Christmas Exhibition this year, I thought I should advise you that we now have several very exciting new examples by Ottesen, which I would be happy to show you if you will let me know when it will be convenient for you to come in.

I look forward to your visit.

Sincerely yours,

EGH/tm

C16.

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

January 12, 1967

Mrs. H. O. Gerngross  
200 West 57th Street  
New York, New York 10019

Dear Frances:

Appropos of your letter in connection with the need to have all communications in writing, it would seem to go along with planning so far ahead as today's advanced deadlines seem to necessitate, and we are simply not in a position to work that way.

As you may recall, when we first began working with you, the reason for our making a change was that we needed more personal attention as to sitting down and helping to lay out ads. It is a service we had had over the years until shortly prior to our switching over to you. Now, after a series of discussions, Mrs. Halpert feels that her original advertising agent will again work closely with her, as in the past. Therefore, it seems wiser for all of us if we return to Offin.

After the ads already placed through you are taken care of, we will appreciate your final bill. Is there anything to be done about the transfer of our masthead (or whatever you call it) to Offin?

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



# Bayonne Jewish Community Center

1050 ROUTE 1, BAYONNE, N.J. 07002 Telephone: HEmlock 6-6900

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NATHAN SUSSKIND

LEO TURTELTAUB

\*Post Presidents

Executive Director  
BARRY SHANGLER

January 9, 1967

Downtown Gallery  
465 Park Avenue  
New York, New York

Gentlemen:

Our 14th Annual Art Exhibition entitled "The Center Selects" will be held from March 5th to March 17th at our Center.

The Center's Art Acquisition Committee is prepared to pay up to \$1,000.00 for one of the twenty-five paintings which will comprise the exhibition. The painting will become part of the Center's permanent art collection.

\*[ We would like to have Morris Broderson as one of the twenty-five artists in our show.

We are prepared to meet your requirements regarding transportation and insurance.

May we call you in a few days?

Sincerely yours,

*Mrs. Howard Levine*

Mrs. Howard Levine, Chairman  
Art Exhibition

13th ANNUAL SUSTAINING DINNER SATURDAY, APRIL 15, 1967

SPONSORED BY THE BAYONNE JEWISH COMMUNITY COUNCIL

AFFILIATED WITH THE NATIONAL JEWISH WELFARE BOARD, THE N.J. REGION. JEWISH WELFARE BOARD, AND THE BAYONNE COMMUNITY CHEST



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1967

Mr. Nelson Smyth  
1301 Astor  
Chicago, Illinois

Dear Mr. Smyth:

In going through a file, I came across a note to the effect that you were interested in the work of William Zorach. It occurred to me therefore that you might wish to see the enclosed catalog of a show now current. This, as you will note, includes a complete cross-section of his work produced during the last ten years of his life.

There is such an extraordinary variety of subject, medium and technique that I would very much like to have you see the exhibition. I am sure that you would enjoy it tremendously. I hope that you and Mrs. Smyth will have occasion to be in New York while the show is still on (until February 4th) and, even though I won't be on board the train with you this time, I will look forward to your visit.

Sincerely yours,

EGH/tm

C 16-1/2/66

1700 3000.  
Frog Bridge St.  
Sleep - Crescent Moon 3000  
Child of Pony 8000



P. M. M. & CO.

Mrs. Edith Halpert

January 11, 1967

2

For your information, we are submitting a xerox copy of Rev. Proc. 66-49, I.R.B. 1966-48, 14, which was recently issued by the Internal Revenue Service to be used as a guideline by persons making appraisals of donated property for Federal income tax purposes.

Yours very truly,

PEAT, MARWICK, MITCHELL & CO.

David A. Leberman

David N. Lieberman, Partner

**DNL: kb**

Encl.

cc: The Honorable Harry S. Truman

*Photos were  
ret'd.*

January 14, 1967

Mr. August L. Freundlich, Director  
Joe and Emily Lowe Art Gallery  
University of Miami  
Coral Gables, Florida 33124

Dear Mr. Freundlich:

We sent you some Folk Art photographs and material on November 25th and to date have had no further word from you in this connection.

I am not trying to rush you, but if you are not using these any longer, I would appreciate having them returned for our files. Of course, if you have further need of them, you may continue to retain them.

Would you let me know? Many thanks.

Sincerely yours,

Tracy Miller



**THE  
DOWNTOWN  
GALLERY**

**465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: PLaza 3-3707**

**STATEMENT**

**January 14 1968**

**Mrs. R. Frank Forsyth  
2865 Bartram Road  
Winston-Salem, N. C.**

**RECEIVED PAYMENT IN FULL \$35,000.**

**THANK YOU**

*Th.*

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA 29201

JOHN RICHARD CRAFT  
DIRECTOR

January 10, 1967

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York City, N.Y.

Dear Mrs. Halpert:

Morgan Manhattan Storage, Inc., made delivery January 9, 1967  
on the items you are lending to us. They were well packed,  
and arrived in very good condition. The items are:

PUNCH-CARD FLUTTER #3  
Stuart Davis

LOST COUNTRY - PETRIFIED SAND HILLS  
Marsden Hartley

AUTUMN ROAD TO <sup>DEBLAIS</sup> ~~DEBLAIS~~  
John Marin

IN THE WOODS  
Max Weber

THE YOSEMITE  
Charles Sheeler

Again let me thank you for your generosity in lending to our  
exhibit.

Sincerely yours,

*Ann R. Jennings*  
Ann R. Jennings  
(Mrs. W. Croft Jennings, Jr.)

ARJ/ma

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attendees are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



get to any but museums. I do want to see the Zorach exhibition, but I am afraid it will be impossible for me to be there on the 9th, which was last evening.

With warmest regards,

Yours,



William C. Seitz  
Director

WCS:mc

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January 5, 1967

The Rev. Ledlie Laughlin Jr.  
515 Parker Street  
Newark, New Jersey 07104

Dear Father Laughlin:

The Newark Museum truck picked up the Folk Art material today and a consignment invoice is being mailed.

You will note an increase in the prices on two items - the STEER and the INDIAN. This is rather embarrassing, but as you gathered during your visit, I was somewhat hazy as a result of an injection the doctor gave me the night before to cure the latest 24-hour virus. You noticed that I came down way beyond my normal time. Consequently, I cannot remember which of the two Eagles by Hammond you and Mrs. Wood selected and am therefore sending both, which you may retain until you return the other exhibits. My other lapse, as I said, was in connection with the prices, which I did intend to make much lower, but not way below my original cost. I am sorry that I have to increase these two prices after referring to my records. Please forgive me.

Sincerely yours,

EGH/tm



8. "Undaunted" Torso. Carrara Marble. 1963 21"H

Price: 9,500 . Estate of William Zorach

9. "New Horizons" Bronze. 1951. 44" High. See Baur plate 71

Price: 10,000 for cast 2/6. Collection of the Children

This has been exhibited a number of times and the first bronze belongs to the collection of Shelburne, Vermont Museum.

10. "Spirit of the Dance" Bronze. 1932. Bronze. 78" H. See Baur plate 32

Price: 13,500. Collection of the Children. 4/6

An aluminium casting is in Rockefeller Center (Radio City Music Hall), a bronze is in a private collection and another in the Museum in Flint, Michigan.

11. "The Embrace" 1933 Bronze. 60" H. See Baur plate 37

Price: 12,000 Collection of the Children 2/6

One bronze is in the collection of the Brooklyn Museum. The second one is being cast.

12. "Eulogy" Bronze. Over lifesize. C. 1943

Price: 12,000 . Estate of William Zorach 1/6

A plaster model of this was exhibited at the Sculptors Guild. A bronze is now in the current show at the Downtown Gallery.

In the event that any particular work appeals to you and there is a possibility that the Cleveland Museum would be interested in acquiring it, I would appreciate your letting me know so that we could hold it for a specified period pending your decision or arrangements. And if there is anyway that we can help do not hesitate to let me know.

Sincerely

  
Tessim Zorach

P.S. I would appreciate your any photographs you are note interested in - Baur's book need not be returned.

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PROSKAUER ROSE GOETZ & MENDELSON

300 PARK AVENUE

NEW YORK, N. Y. 10022

JOSEPH M. PROSKAUER  
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ROSEMAN G. GOETZ  
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ALFRED APPEL  
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CHARLES L. LORBER  
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HOWARD LICHTENSTEIN  
HAROLD H. LEVIN  
JAMES J. FULD  
GEORGE M. SHAPIRO  
GERALD SILBERT  
WILLIAM P. HIGGINS, JR.  
EDWARD SILVER  
PHILIP J. HIRSCH  
JACOB IMBERMAN  
ROBERT DILLON  
GEORGE B. DALLANTZ  
ROBERT J. LEVINSOHN  
ANDREW D. HANERMAN  
BERNARD GOLD  
RUTH D. SHAPIRO  
ELAUS EPFLER  
HOWARD A. SHAPIRO  
MARTIN J. OPPENHEIMER

January 10, 1967

CABLE ADDRESS

"ROPUT"

TELEPHONE

MURRAY HILL 6-7300

(AREA CODE 212)

TELEX: 421176

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Miss Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Re: Estate of Beatrice F. Van Bergh

Dear Miss Halpert:

I believe that my wife and I met you many years ago through our old friends Beatrice and Sidney Laufman.

I am the Executor of Beatrice Van Bergh, the widow of my deceased partner Alvin Van Bergh. In the early 1930's, Alvin acquired a pastel by Max Weber, the subject of which is a vase of flowers. It is unsigned, but there is a notation on the back that it was painted by Max Weber, and I believe that it is probably genuine.

My question is whether I may bring it up and submit it to you for examination, and whether you would accept it on consignment for sale on behalf of the estate if, in your opinion, it is genuine.

I would be happy to bring it in for inspection at our mutual convenience.

Sincerely yours,



PWH:HH



January 14, 1967

Mr. William McDonagle  
Joslyn Art Museum  
2218 Dodge Street  
Omaha, Nebraska

Dear Bill:

Much to my chagrin, I discovered recently that I did not acknowledge the many telegrams, etc. - including the charming one received from you - on the occasion of our 41st Anniversary. And so, please accept my belated thanks and do pass this on to Gene Kingman, whose signature appears with yours.

Also, with our various complications, this is the first year we skipped sending holiday greetings. To make up for it I am enclosing several earlier cards which we had made before this Gallery became an information bureau for the country at large, allowing no time to carry out our own daily routine. And so, my apologies and wishes for a very happy New Year. I hope to see you in the near future.

As ever,

EGH/tw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ASHEVILLE SCHOOL  
ASHEVILLE SCHOOL, NORTH CAROLINA 28306

13, January 1967

Mrs. E. G. Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

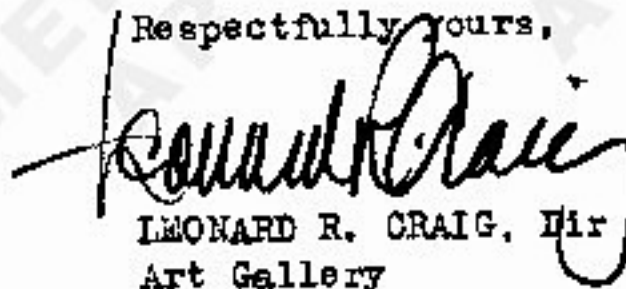
Please excuse me for not having answered your very nice letter of November 25th. I have foreign residence in Florence, Italy and the floods of November 4th, I immediately rushed back there as soon as I was able to get transportation and only returned this week to find your letter waiting.

To answer your questions about the School. We are a private preparatory school which covers first year college level. We have a campus of about 300 acres. Our gallery is housed on the third floor of a masonry building and has insurance and doors that are locked with guarded supervision at all times. It is basically the gallery for the education and enlightenment of the students through its art programs, however, it is open to the public, gratis and we work in conjunction with the Asheville Art Museum. The exhibition space for the time being is about 160 running feet tho' there are plans on the drawing board to construct a Fine Arts building which of course will be a much greater elaboration of the present facilities tho' we are striving to maintain only a superior quality of exhibitions and art training.

I would appreciate any definite information that you might have regarding shows for the months of April and May, and then again after September since we close our doors the First of June for Summer vacation.

Again I am sorry for the tardy response to your letter, but I am sure you can understand.

Respectfully yours,

  
LEONARD R. CRAIG, Dir  
Art Gallery

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28 1/2 x 22 1/2 in

JEFFERSON GALLERY  
7917 IVANHOE AVENUE  
LA JOLLA, CALIFORNIA

Return  
to

**PLEASE CREDIT**  
PHOTOGRAPH BY  
*Glasheen Graphics*  
633 PEARL STREET  
LA JOLLA, CALIFORNIA

2

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responsible parties are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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ESTABLISHED 1890

*Picture Framing • Regilding • Carving • Art Gallery*



1710 EUCLID AVENUE  
CLEVELAND, OHIO 44115  
(AREA CODE 216) 621-0178

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January 12, 1967

The Downtown Gallery  
465 Park Avenue  
New York City, New York

Gentlemen:

We are making an appraisal for one of your customers art collection and they have referred us to you for the present value of a brass sculpture by Abbott Pattison about 18 inches high, 21 inches wide, 5 inches deep, a group of buildings. Our customer and we would appreciate if you could give us the current retail price on this sculpture.

Very truly yours,

*George R. Moore*

THE BONFOEY COMPANY

GRM:ek



January 12, 1967

Mr. Stuart Feld, Associate Curator  
American Paintings and Sculpture  
Metropolitan Museum of Art  
New York, New York 10028

Dear Stuart:

Thank you for returning the photographs to me. These were forwarded to the owner, who knows that I had made an effort to help him without mentioning - of course - to whom they were referred.

I returned from my short vacation and got back on the usual merry-go-round, but as of next week hope to have some free time. As far as I can recall, the only specific commitment I have is for the opening at the Brooklyn Museum on Monday. How about giving me a ring soon and coming by for a drink, etc. - and you might enjoy seeing the current exhibition of Zorach's work produced during the last ten years of his life. In any event, it will be good to see you.

Best regards.

Sincerely yours,

EGH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 12, 1967

Mr. Anton Hardt  
The Golden Cockerel  
335 Bleecker Street  
New York, New York 10014

Dear Mr. Hardt:

I am sorry that I had no success in connection  
with the group of photographs which you left.  
The two people I had in mind sent their regrets  
and I am therefore returning these to you.

Good luck.

Sincerely yours,

EGH/tm



January 3, 1967

Mrs. Herbert Sandler  
1119 Hilltop Drive  
Lafayette, California

Dear Marion:

Thank you so much for your letter and for the marvelous photograph, which I treasure. You sure make beautiful babies and I congratulate you and Herb.

I must apologize for my long, long silence, but I have been quite ill and it is only at this moment that I feel human once again, thanks to an 8-day Caribbean cruise, from which I returned on December 21st. Now I am going to catch up on my work and get going in my usual tempo, I hope. Selling art has become so easy, particularly with the artists we have, that I have to set up some new ideas for a more relaxed period. However, since we have become the Information Bureau for all the institutions in the country (art), we are all overwhelmed with work and it seems impossible to get the right personnel to fill in the many gaps.

When do you plan to be in New York? It has been a mighty long time since I had the pleasure of seeing you and Herb and hope it won't be long before you pay me a visit. Will you please let me know in advance so we can arrange for a gay evening. I wish you could come to the opening of our William Zorach sculpture show on Monday, January 9th from 5 to 7 and stay on for dinner. It would be a great pleasure to see you again.

Meanwhile, love to you-all and very best wishes for a Happy New Year. Incidentally, if you would like to swap one of the babies for a picture or sculpture, let me know. I would adore making the deal.

As ever,

EGH/tm

P.S. I was going through my personal records the other day and found only one bank book. It seems to me that I made a deposit in your new branch as well and had two accounts. I remember sending one to be brought up to date as to interest additions. Maybe that one did not come back. During this long illness, my memory got rather hazy, but now that I am straightened out, I do want to check with you. Won't you please let me know so that I can relax about this. Also, if it is possible to send me a statement of the amount in each, including the interest through December, I would appreciate it. Many thanks.

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.







January 5, 1967

Art News  
444 Madison Avenue, Room 710  
New York, New York

Gentlemen:

Naturally we enjoyed seeing the Arthur Dove reproduction in the January ART NEWS.

We would like to order two more copies, to be billed to us and sent directly to the two following addresses:

Mrs. Arthur Dove  
Hotel Chelsea  
222 West 23rd St.  
New York, N.Y.

Mr. William Dove  
R12 Guilford Road  
Southport  
Port Washington, N.Y.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller

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Donee's Name: **DARN GALLERY ASSOCIATES**  
Address: **1000 11th**

Date of gift or proposed gift: **1966**

Name of work: **NEW MEXICO**

Artist: **MARSHEN HARTLEY**

From whom purchased: **AT AUCTION GIVEN BY ALFRED STIEGLITZ**

City (if not New York):

When purchased: **AROUND 1920**

Purchase price: **DO NOT KNOW**

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height **20"** inches; width **24"** inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "

Face (underline two): Upper, lower, right, left, center,  
other

Reverse (Describe): **11.11.**

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. \_\_\_\_\_, Edition size \_\_\_\_\_

Condition:

\*Former Owners: (Dealers and collectors)

\*Exhibitions:

\*References in Publications (Books, Magazine Articles, Exhibition Catalogs, etc.)

\*Note: If space is insufficient, please supply information on additional page.

*\$8000*

*1/7/67 - 84*

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.



rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

**CUT #1**

**Landscape with Figures (1966)**

✓ color lithograph (eight stones)

✓ Edition of 100, signed & numbered

Paper size: 21 x 29½ inches

Print size: 16 x 22 inches

on French handmade paper, "Arches", 100% rag

**CUT #2**

**Why (1966)**

color lithograph (six stones)

Edition of 100, signed and numbered

Paper size: 20½ x 26 inches

Print size: 14 x 21½ inches

on French handmade paper, 100% rag

**CUT #3**

**The Valley (1966)**

color lithograph (six stones)

Edition of 100, signed and numbered

Paper size: 21 x 29½ inches

Print size: 17½ x 22½ inches

on French handmade paper, "Arches", 100% rag

**CUT #4**

**Blue and Purple (1966)**

color lithograph (six stones)

Edition of 100, signed and numbered

Paper size: 20 x 26 inches

Print size: 13½ x 19½ inches

French handmade paper, 100% rag

I will make certain that we obtain some extra copies, one of which we will save for you. By the way, did you see the reproduction in the Art News (January, 1967 issue) under "Masters in the Art News".

January 4, 1967

Miss Mildred Kline  
121 East 57th Street  
New York, New York

Dear Miss Kline:

I returned from my vacation trip and found your letter, it rather puzzled me.

During the 12 years of gallery operation, we have always followed the same procedure of saving for the future and making the copies the work with which you have collected. This is the first complaint we have received, but cannot change our procedure now. However, what has been suggested and in my opinion, but in all our private collections as well. I am interested in your system and cannot understand that we cannot alter our policy.

Because of all the holiday activities, our return advised us last our announcement for the following will be delayed. Consequently, I am sending you this letter a notice of an official party. We are having our "New York" January 1967 to 2.7.78 exhibition. We are having a large collection of sculpture by William Kienholz, presented during the last ten years of his life. I hope you will join us on this occasion. It will be nice to see you. Please accept my belated wishes for a happy 1967.

Sincerely yours,

W.K.

I have asked Tracy to make a list of the love catalogues listed by the various museums during the past years. I am sorry that we cannot supply these as we never sell catalogs and keep two for our permanent records. If there are any extra available, I will send them on to Mr. Kienholz together with catalogues we published. There is a new show coming up shortly, organized by William Kienholz, who is the Director of the Art Gallery at the University of Maryland. The show, which we are helping to assemble comprises all the collages by Love with a few exceptions where the owners do not wish to lend.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



January 7, 1967

Mr. Edward Nakamura  
3371 Kaohinani Drive  
Honolulu, Hawaii

Dear Mr. Nakamura:

Our accountant has just called my attention to the fact there is a credit of \$1000. in your name, which appears on our books.

I recall that you had planned to send occasional checks to us for Abraham Rattner's POTATO FARMSCAPE, which we are holding since June 14, 1966. We will be glad to continue holding it for you, but want to make certain that you are still interested in making the acquisition and plan to do it over a longer period of time. This will be entirely satisfactory to us, but we do want to make sure of this, as it would be unfair to the artist to hold the picture over a longer period if by any chance you have made some other plans.

I would be most appreciative if you would send me a note regarding your wishes in the matter - which we will be very happy to honor. My very best regards.

Sincerely yours,

BGH/tm

January 14, 1967

Mr. Barry R. Peril  
1401 Walnut Street  
Philadelphia, Penna.

Dear Barry:

I finally went off on a real holiday - a Caribbean cruise on the Shalom, where I had marvelous accommodations and managed to avoid conversation with anyone but the waiter. All this lasted 8 days, but even in that short period, served to revive me considerably. I returned just before Christmas and life is much more pleasant than it had been for at least two years. We have a most exciting exhibition on view at present and three weeks before we have to spend another weekend hanging a new exhibition.

All this time I have been hoping to see Marilyn and you and wonder why you have forsaken the poor childless widow completely. I know I don't deserve any attention because I did not even get out our annual holiday greeting card. From here on, I plan to function as of yore. Meanwhile, I hope that you will forgive the silence on my part, but I am sure you will understand that it was a rough period for me.

Naturally, I did nothing about the Corcoran gift and hope that you will have time to help me with this situation, as I can use more deductions this year than last and have more energy to make a decision about what I want to present to the Corcoran. Will you help me - and when would it be convenient for you?

Frankly I miss Marilyn and you tremendously and hope that you can and will pay me a social visit in the very near future - and then make a date for a business session. Incidentally, my medical bills in 1966 were almost sufficient to fill in the gap in my allowance.

Please let me hear from you soon and do try to make a date shortly.

I send my belated but sincere wishes for a very happy New Year. With fond regards to Marilyn and you,

As ever,

EGH/tm

For publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Jan 1967

Ethel Closs

6712 Azle ave  
 Ft Worth Texas  
 76135

Downtown Art Gallery

Mrs Edith Gregor Halpert;

I read your write up in Ft  
 Worth Star Telegram Sunday Sept 17<sup>th</sup>

I have been studying the ancient  
 technique of Chinese painting and  
 Calligraphy. for 4 yrs - my first public  
 showing was aug 21 for 1 week at the  
 First National Bank in Ft Worth by  
 request it was held over a extra week.

due to extensive research and  
 time involved it is impossible for  
 me to sell my paintings at a reasonable  
 price to the general public. however  
 they are well received by both adults and  
 children not only because of the difference  
 but for their history - Legend - custom  
 and Religion - I have most of Landscapes  
 some classed as Lucky and impressionism

would it be possible to represent  
 me (I'm not quite sure of the proper name for this  
 need.) I thought good reproductions would be  
 the answer in my case.

For to publishing information regarding sales transactions,  
 certain are responsible for obtaining written permission  
 on both sides and purchase involved. If it cannot be  
 established after a reasonable search whether an artist or  
 publisher is living, it can be assumed that the information  
 is published 60 years after the date of sale.





PHILADELPHIA MUSEUM OF ART • FAIRMOUNT

BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILADELPHIA 1

January 11, 1967

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

As soon as we have had our opening for the exhibition of "The Nazi Drawings" by Mauricio Lasansky here, I will be in touch with you in regard to the Ben Shahn exhibition scheduled for March 15 - April 30.

Meanwhile, may I order photographs from you, at our expense, of Shahn's work as listed herewith?

I hope Mr. Shahn will be well enough to want the exhibition as scheduled, although we can postpone it. I have asked his family to see what his inclination is, and am waiting word from his son or Mrs. Shahn.

Very best wishes for the New Year.

Sincerely yours,

Kneeland McNulty  
Staunton B. Peck Curator of  
Prints and Drawings

Enclosure



Copy  
Edw. - his letter  
regarding my answer -  
I sent him a catalogue  
from the show to  
Tami

14 Sidney Place  
Brooklyn, N.Y.

January 14, 1967

Mr. Edward B. Henning  
Curator of Contemporary Art  
The Cleveland Museum  
11150 East Boulevard  
Cleveland, Ohio

Dear Mr. Henning:

I wish to thank you for your letter of January 10th concerning the possibility of the Museum acquiring a work of my father's. I was prompted to write to Jack Cooney when I started to read for the first time my father's autobiography which will be published by World in the near future - my father's boyhood and student days in Cleveland, the fact that his magnum opus "Mother and Child" was shown for quite a while at your Museum before it finally was purchased by the Metropolitan, and the family interest in Cleveland - all of these things prompted me to write.

At your suggestion I am enclosing photographs of several of my father's larger works which remain unsold. I feel certain that these are the type - the monumental ones - that you might wish to consider. While there are a number of smaller pieces available - some of these I am sure will come your way sooner or later over the course of time, by way of gift from the many small collectors who have bought them. If you wish to see photographs of these we would be please to forward them.

I am also enclosing a copy of Baur's book on my father for ready reference - I am sorry I do not have one of Wingert's available. Please excuse me if I seem to be rather detailed in my comments but I would like to give you some of the background on the basis of which you can request additional information or make your decision. All of the prices shown are those listed in the Downtown Gallery which continues to represent the Estate of William Zorach and the Collection of the Zorach Children and Grandchildren. I am sure that you would prefer to confirm any decision through our established dealer. Many of these prices were decided upon by my father years ago and have not been changed - in any event I am sure you will agree that they are reasonable. The Downtown Gallery would naturally give your museum the benefit of their customary museum discount.

Price to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 13, 1967

Mr. Edward Nakamura  
3371 Kaohinani Drive  
Honolulu, Hawaii 96817

Dear Mr. Nakamura:

Thank you for your letter and the check, which  
completes payment on the Rattner.

In writing previously it was not my intention  
to dun you, but I just wanted to make certain  
about the date of delivery you desired in view  
of the fact that several major exhibitions of  
Rattner's work were being organized and in sev-  
eral instances POTATO FARMSCAPE was invited.

The painting is now being crated for shipment  
via Air Express.

I sincerely hope to have the pleasure of seeing  
you and Mrs. Nakamura in the near future. My  
very best wishes for a Happy 1967 and many more.

Sincerely yours,

EOH/tm



January 10, 1967

Mr. Richard R. Reynolds  
Bamberger's  
131 Market Street  
Newark, New Jersey

Dear Mr. Reynolds,

We received a shipment of paintings back from Bamberger's today and I hasten to report a damage. Arthur Dove's UNTITLED, 1929, oil on metal, has a visible scratch, about 3/4 of an inch long at top center, probably from the screw-eyes and wire that were left in all the paintings (which should always be removed before shipping for just this reason).

Would you please contact your insurance agent at once and let us hear?

Sincerely yours,

Howard Ross

*Ins  
Agent called*

ROSE ART MUSEUM *Brandeis University Waltham, Massachusetts 02154*

January 11, 1967

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith:

I have read with care the account of your painful experience on the night of our dinner for Mrs. Weber. We were all terribly sorry that you were not here, but of course everyone understood the great efforts you had made to come. The exhibition will be up one more week, until January 15. If you can come up anytime before then, let me know. I would be delighted if you could come some day, have lunch with me at the Faculty Center and see the pictures.

Naturally we were all delighted that Mrs. Weber was so happy about the evening. It went well in spite of the many problems posed by weather, her illness and a few other minor matters, such as people getting lost, being late, etc.

The letter Zorach sent to Mrs. Weber on the death of her husband is extremely moving. The misspellings take nothing away from its strong expression of feeling. As you may know, the family is planning to give Max Weber's papers to Brandeis and this would be an important addition to them. Perhaps you would like to send us the original, unless it must be among your papers.

I was in New York over Christmas but the galleries were closed so much of the time it was impossible for me to

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12600 Kilbourne Lane, Bowie, Maryland 20715

January 14, 1967

Mrs. Edith Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert,

First of all, thanks for all your help. It was very good of you to intercede for us with Mr. Lane, and we are very grateful for your help with everything else also.

We are planning to include folk art in the exhibition, and I apologize for not having sent the forms before. I had thought I did! I am putting them in the mail, addressed to Mr. Rose, today.


I recall your emphasis on the delicate condition of "Mummified Fruit" but I hoped it would be possible, with special care, to include it. If you feel that is too risky, I understand perfectly. I wonder if you have another shadow box construction, perhaps a hair or feather wreath, which might be substituted? In case you do, I am enclosing another blank loan form.

I hope the other folk art items meet with your approval. If you feel there are things I missed which should be included (or substituted), feel free to act on your judgment.

We hope to get the catalog to press by the end of next week, since our printer is anything but prompt! If you could let me know exactly which folk art items can safely be lent before that time, I would appreciate it.

Again, MANY thanks for sharing your knowledge and your collections with us. Dr. Gerds and I are both hoping you will be able to be at the opening. I hope your trip was restful and successful in every way, and that you are feeling strong and 'ready for the world'.

Most sincerely,

  
Dorothy Johnson

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January 5, 1967

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
465 Park Avenue  
New York, New York

RE: Avnet, Inc.

Dear Mrs. Halpert:

Please sign your name where indicated on the enclosed form and return same to us as soon as possible. We will then arrange to have the 245 shares of common stock of Avnet, Inc. in the name of Downtown Gallery, Inc. sold and have the proceeds of sale applied toward the bill of \$4,437.00 owed to you by Lester Avnet.

We have requested from Beekman & Bogue, the attorneys for Avnet, Inc. a letter confirming that the stock may be sold without registration.

Very truly yours

*Jack G. Friedman*  
Jack G. Friedman

JGF:lss  
Enclosure



January 10, 1967

Dr. G. Stuart Hodge, Director  
Flint Institute of Arts  
1120 East Kearsley Street  
Flint, Michigan

Dear Dr. Hodge:

Thank you very much for the catalog of the Flint  
Invitational, which is handsome indeed and most  
impressive.

I wonder whether those of our artists whose works  
are reproduced had received copies and, if not, if  
I might impose on you to have your secretary send  
them on. I am listing the names and addresses below.

Naturally, we will be happy to pay for the catalogs  
and postage, if you will bill us accordingly.

Many thanks for your cooperation.

Sincerely yours,

Tracy Miller

Prof. Tseng Y.H. Ecke  
Richard-Strauss-str. 28/VIII  
8 Munchen 8, Germany

Mr. Edward Stassack  
Art Dept., Univ. of Hawaii  
2560 Campus Road  
Honolulu, Hawaii 96822

Mr. Morris Broderson  
c/o Ankrum Gallery  
910 N. LaCienega Blvd.  
Los Angeles, California

Mr. Abbott Pattison  
334 Woodland Road  
Winnetka, Illinois

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



near future.

Dont know if you have  
any even unofficial comment you  
care to make as to suggested evaluation  
of Mr. Tarrant (whom I dont know) &  
Alan Mc Nab (who I know only  
slightly).

In past several weeks  
have made several sales & will  
send details (& commissions) on  
to you in near future.

Dont know if I told  
you - but while in Italy I bought  
3 large blocks of Carrara marble  
as well as many 4 big bronzes in  
Florence being cast - all  
will be delivered to me in end of  
April.

Best  
Albert



Richard Hood  
President

Stella Drabkin  
Mildred Dillon  
Vice Presidents

Edith Gregor Halpert  
Mrs. Philip Klein  
Dorothy Hale Litchfield  
Kneeland McNulty  
Bertha von Mosenbuecker  
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ACPS

AMERICAN COLOR PRINT SOCIETY

Jan 2, 67

Dear Mrs. Halpert,

The American Color Print  
Society Annual will be held  
again this year during March  
at The Philadelphia Print Club.

We are planning a members  
show as this seems to have been  
very successful in recent years.  
Of course we would like to again  
offer the Sonia Walter Award with  
the print to go to the ACPS collection  
at The Philadelphia Museum of Art.

We wish you could come to the  
opening on March 10 - 4.30 PM or  
could get over to see the show during  
the month of March.

Best wishes for the New Year -  
Richard Hood

Prior to publishing information regarding sales transactions,  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January 11, 1967

Curator of Sculpture  
Downtown Gallery  
465 Park  
New York, New York

Dear Sir:

We are looking for a sculptor to teach at Windham. The usual sources for recruiting academic personnel have turned up many teachers of sculpture, but I had in mind finding someone who is primarily a working artist who might enjoy teaching and living in the country for a while. If you know of such a person, I would appreciate your passing this information on to him or her.

The job entails planning and teaching the sculpture program in a way that seems sensible to him, plus helping to arrange exhibits, symposia, and in general being half of a two-man department. The work load is about 25 hours a week, with 3 months off in the summer and a 6-week break in the winter. The pay is roughly in the \$7,000-9,000 range.

Other things being equal, a mature person with some breadth of experience would be selected over a promising younger artist. The lack of previous teaching experience is not an important consideration.

Anyone seriously interested should send me his personal data, references, and at least a few photographs of his work.

Sincerely,

David Rohn  
Art Department

DR:dk

Not to publishing information regarding sales transactions. members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



279 Hakalan Place  
Honolulu, Hawaii 96821  
Jan 12, 1967.

Downtown Art Gallery  
32 E. 51 St,  
New York City, N. Y.

Dear Sir:-

From the enclosed newspaper reports, photos,  
etc. I hope you will be able to find space to show  
a few of my paintings in Downtown Art Gallery for  
sale. I would like to expose my paintings to your  
following in your community and to know of their  
reaction. They have a somewhat different taste from  
my old Chinese classicals due to Western influences  
from my study in Europe, This may lead to our mutual  
benefit.

Aloha and sincerely,

  
Lam Oi

January 12, 1967

Mr. Richard E. Leet, Director  
Charles E. MacNider Museum  
303 Second Street South East  
Mason City, Iowa 50401

Dear Mr. Leet:

Thank you for your letter and forgive me for being somewhat late in my reply.

Indeed, we will be very glad to cooperate with you and I am sure we can find a number of paintings with which to tempt you.

May I suggest that you study the list of artists whose names appear in the enclosed catalog of our current exhibition and let me know which are of special interest to you. With the exception of the few younger artists - all of whom are well-represented in museums, but are not as yet in the same category as the "old masters" - the names will be very familiar to you, I am sure. Of course, a number of the latter may not quite fit into your price range, but in some instances we may find smaller but equally excellent examples.

As soon as I receive a reply indicating your preferences, I will send you some photographs with all the pertinent data and subsequently will be glad to send the works of art that you may choose from the photographs so that you may have the opportunity of seeing the actual paintings. There will be no responsibility on your part other than the payment of the expenses involved in packing, shipping and insurance.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

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resemble.

Hope I will see  
you in the New Year

Happy Holiday

Dillon Ripley

Jan 8<sup>th</sup>

I haven't seen the package  
yet DR

SMITHSONIAN INSTITUTION

WASHINGTON

Dear Mr. Halpert -

This is a  
heron I think. It is not  
accurate anatomically, the  
legs are like those of a  
chicken for example, but  
the bill and crest are  
more heron-like than  
crane-like, the only  
other sort of bird which  
it can be said to



**VISUAL EDUCATION  
CONSULTANTS, INC.**

MADISON, WISCONSIN 53701

TELEPHONE 608 836.6565

January 6, 1967

Ms. Edith G. Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Ms. Halpert:

Thank you very much for your letter of November 25,  
1966.

We understand that your Gallery plans to open an  
exhibition of some of the works of William Zorach  
on January 10. We would like to carry a story on  
your exhibit, but we need illustrations. Could you  
provide us with black and white glossy photographs  
of some of the more important items in the exhibit?  
A selection of three or four photographs would be  
useful to us.

Thank you for whatever assistance you may be able  
to give us.

Very truly yours,

*L. N. Jordan*  
L. N. Jordan  
Assistant Editor

LNJ:fam

*Sent via  
Man's Greatest Space  
Wisdom / Solomon  
Hend  
Publishers of*

VEC NEWS SERVICES • FILMSTRIPS FOR SCHOOLS, INDUSTRY, GOVERNMENT

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# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE, 431-7340

January 5, 1967

Mr. Tessim Zorash  
14 Sidney Place  
Brooklyn, New York 11201

Dear Tessim:

As Andrée and I have been in Connecticut and New York for the past three weeks your letter of December 12 has just reached me. It must have come immediately after our departure, and I hasten to send my apologies for what must appear an inconceivable delay.

It is indeed curious and ironical that your father's work was not represented in Cleveland or Brooklyn, his two major residences. I believe Brooklyn did acquire one of his works about two years ago and so at least that gap has been filled, but so far as I know it is not possible to see any of his work here in Cleveland. As you realize my responsibility here in Cleveland is limited to antiquity, but I am passing your letter on by hand this morning to Mr. Edward Henning who is the Curator of Contemporary Art and Assistant to the Director. If he has any special remarks when I see him I will pass them on in a postscript to this letter. From what you remark I agree that the drawings, handbooks, and similar material of his early period might be particularly appropriate to Cleveland. Both Andrée and I were completely unaware of your father's connection with this city until we read the very sympathetic obituary in the New York Times.

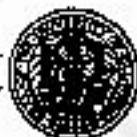
We get to New York quite frequently, invariably staying at the Westbury which is convenient to the art trade and the Manhattan museums, but like all out of towners we seem never to accomplish everything we have in mind when we visit New York. We have kept the house in Connecticut and go there as frequently as is feasible and always spend the entire summer there. Andrée is very eager to revisit Brooklyn Heights just for the sake of a general tour and a survey of old scenes. I imagine she will wait for better weather, but if she does this in the spring she will certainly try to call on Peggy and you.



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SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR  
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

January 11, 1967

Dear Mrs. Halpert:

We are enclosing two complimentary copies of the Pascin catalogue for you. We are sorry that the catalogues were delayed for so long, but they just arrived in Berkeley. We're sure that you will enjoy having the book now.

The Pascin exhibition looked beautiful in our gallery and was well received by the public. It is now in Los Angeles, where the response has been very good also.

Thank you again for lending us your Pascins for our exhibition.

Sincerely,

*Susan D. Rannells*

Susan D. Rannells  
Exhibition Assistant

*Pl write  
Thank you letter*

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I will make certain that we obtain some extra copies of which we will save for you. By the way, did you see the reproduction in the Art News (January, 1967 issue) under "Masters in the Art News".

January 4, 1967

Miss Edid Klass  
131 East 36th Street  
New York, New York

Dear Miss Klass:

When I returned from my vacation trip and found your letter, it rather puzzled me.

During the 41 years of Gallery operation, we have always followed the same procedure of paying for the pick-up and packing, but sending the work with shipping charges collect. This is the first complaint we have received, but cannot change our customary procedure, which has been accepted not only by museums but by all our private collectors as well. I am distressed that our system has caused displeasure (I repeat, for the very first time) but I am sure that you and Mr. Perutz will understand that we cannot alter our policy.

Because of all the holiday activities, our printer advised us that our announcements for the forthcoming show will be delayed. Consequently I am sending you this advance notice of an opening party we are having next Monday, January 9th from 5 to 7. The exhibition comprises a superb selection of sculpture by William Zorach, produced during the last ten years of his life. I hope you will join us on this occasion. It will be nice to see you. Please accept my belated wishes for a Happy 1967.

Sincerely yours,

EOH/tm

P.S. I have asked Tracy to make a list of the Dove catalogs published by the various museums during the past years. I am sorry that we cannot supply these as we never sell catalogs and keep two for our permanent records. If there are any extras available, I will send them on to Mr. Perutz together with catalogs we published. There is a new show coming up shortly, organized by William Gerdts, who is the Director of the Art Gallery at the University of Maryland. The show, which we are helping to assemble comprises all the collages by Dove with a few exceptions where the owners do not wish to lend.

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January 14, 1968

Miss Rosette Dakish  
The Museum of Modern Art  
11 West 53rd Street  
New York 10019

Dear Miss Dakish,

For Stuart Davis's gouache, GAS PUMPS, a fair approximate  
insurance valuation would be \$4250.00. We say approximate  
because there are no Stuart Davis paintings currently for  
sale.

Sincerely yours,

Howard Rose



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1/7/67  
To: Mrs. George Kennan Hourwich

133 East 38th Street, New York, New York 10016

Thank you for the invitation  
to the Preview Reception for the  
Loach Exhibition. We shall  
be happy to attend.

river to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

by 17  
200.

by 17  
100.

1000.

100.

100.

100.

100.

100.

100.

Zorach: #B34 Male + Child, c. 1952 2000.-

William S. Doyle (1769-1828)

#1713 "Philip Bruce", c. 1810, pastel

1500.-



January 1, 1967

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you so much for your kind letter of December  
6, relative to the forthcoming exhibition of American  
paintings from the 1940's which will be re-sponsored  
by the American Federation of Arts in New York and  
the Cultural Affairs Program at the University of  
Georgia.

A listing of more than 200 paintings by 70 artists  
has been submitted to the American Federation of Arts  
from which a selection of about 60 paintings will be  
finally made. I have offered/suggested 6 or 7 paintings  
by Davis, O'Keeffe, Kuniyoshi, Marin, Sheeler, Shahn  
and others in your stable with indications of 1st choice,  
2nd choice, etc. I have not yet received any reaction  
from AFA about the suggestions. When I do hear from  
them, I will contact you again.

The exhibition, I think, is shaping up well. We are  
including six examples from the Georgia Museum of Art  
and Mr. Vigtel, Director of the High Museum of Art in  
Atlanta, is lending three paintings from the collections  
there. I keep my fingers crossed until the final choices  
have been made.

Many thanks for your kind and generous offer to help us,  
I feel certain you will hear from these quarters again.

Very best wishes for this new year.

Sincerely,

*William D. Paul, Jr.*

William D. Paul, Jr.  
~~Department of Art~~  
University of Georgia  
Athens, Georgia

You may be interested by the attached clipping. We are  
pleased that Harold Taylor will open the meeting.